

Proceedings of the Musical Association

Musical
Association (Great
Britain)

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PROCEEDINGS
OF THE
MUSICAL ASSOCIATION

FOR THE INVESTIGATION AND
DISCUSSION OF SUBJECTS CONNECTED WITH THE
ART AND SCIENCE OF MUSIC.

FOUNDED MAY 29, 1874.

TWELFTH SESSION, 1885-6.

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CONTENTS.



" <u>MUSIC IN ELEMENTARY SCHOOLS.</u> " By the Rev. MARGARET E. BROOKS	3
-------------------------------------------------------------------------------------	---

" <u>THE ORGANISM OF TOUCH AND MOVEMENT.</u> " By FRANKLIN FROST, B.A.	43
-----------------------------------------------------------------------------------	----

" <u>THE MECHANISM OF PERCEPTION.</u> " By J. E. SHELTON, B.A.	43
------------------------------------------------------------------------	----



" <u>ON THE FORMATION OF CONCEPTS IN CHILDREN.</u> " By the Rev. Sir FRANCIS A. GORE OSBURY, Bart.	75
---------------------------------------------------------------------------------------------------------------	----

" <u>SYNOPSIS.</u> " By FREDERICK FRASER	91
----------------------------------------------------	----

" <u>MUSIC AS A LANGUAGE.</u> " By H. C. ROBERTS	107
------------------------------------------------------------	-----

" <u>THE DEVELOPMENT OF MODERN WIND INSTRUMENTS.</u> " By D. J. BLAKELY	121
--------------------------------------------------------------------------------------	-----

THE OLD CLARINET OR KEYBOARD INSTRUMENTS, THEIR USE BY COMPOSERS, AND TUNINGERS." By A. J. HENSON, F.R.S.	139
----------------------------------------------------------------------------------------------------------------------	-----

RULES AND REGULATIONS

Passed at Three Special General Meetings of the Members, held at 27, Rensley Street, W., on February 7 and April 3, 1876, and on January 6, 1879.

OBJECTS AND CONSTITUTION.

THIS Association is called the "Musical Association" and is formed for the investigation and discussion of subjects connected with the Art, Science, and History of Music; and is intended to be similar in its organisation to existing Learned Societies.

It is not intended that the Association shall give concerts, or undertake any publications other than those of their own Proceedings, or the Papers read at their Meetings.

MEMBERS.

The Association shall consist of practical and theoretical musicians, as well as those whose researches have been directed to the science of acoustics, the history of the art, or other kindred subjects.

Any person desirous of being admitted into the Association must be proposed by two members.

Elections will take place by ballot of the members present at any of the ordinary meetings, and one adverse vote in four shall exclude.

No newly elected member shall be entitled to attend the meetings until the annual subscription be paid.

SUBSCRIPTION.

The annual subscription to the Association is one guinea, which shall become due on the 1st of November in each year.

Any member may, upon or at any time after election, become a life member of the Association by payment of a composition of £50 10s. in lieu of future annual subscriptions, but in addition to any annual subscription previously paid or due from such member. Such sums shall from time to time be invested in legal security in the names of Trustees, to be appointed by the Council.

Should members desire to withdraw from the Association, they should give notice to the Hon. Sec. on or before the 1st of October.

MEETINGS.

An ordinary meeting shall be held on the first Monday in every month, from November to June inclusive, at 3 p.m., when, after the despatch of ordinary business, Papers will be read and discussed.

An annual general meeting of members only shall be held at 4 p.m. on the last Monday in October, to receive and deliberate on the Report of the Council, and to elect the Council and officers for the ensuing year.

Special general meetings may be summoned whenever the Council may consider it necessary; and they shall be at all times bound to do so on receiving a requisition in writing from five members, specifying the nature of the business to be transacted. At least one week's notice of such special meeting shall be given by circular to every member, and ten members present at any general meeting shall constitute a quorum.

Every member shall have the privilege of introducing one visitor at the ordinary meetings, on writing the name in a book provided for that purpose, or sending a written order.

COMMUNICATIONS.

Papers proposed to be read at the meetings may treat of any subject connected with the Art, Science, or History of Mexico, Agriculture, and other kindred subjects.

Papers will be received from or through any member of the Association.

Experiments and performances may be introduced, when limited to the illustration of the Paper read.

All communications read will become therewith the property of the Association (unless there shall have been some previous arrangements to the contrary), and the Council may publish the same in any way and at any time they may think proper.

REPORTS.

A Report of the Proceedings of the Association, including the Papers read or abstracts of the same, and abstracts of the Discussions, shall be printed and distributed to the members as soon as possible after the end of each session.

This Report will be arranged and edited by the Honorary Secretary, under the direction of the Council.

COUNCIL AND OFFICERS.

The management of the affairs of the Association shall be vested in a Council, to be elected by ballot at the general meeting of the members on the last Monday in October.

The Council shall consist of a President, Vice-Presidents, and ten ordinary members of the Association.

The Honorary Secretary of the Association shall be an officer and ordinary member of Council.

The President, Vice-Presidents, Auditors, and five ordinary members of the Council shall retire every year, but shall be eligible for re-election.

At the annual general meeting in October, the Council shall present a balloting list, showing the names of the persons whom they propose for the offices of President, Vice-Presidents, and ordinary members of Council for the ensuing year. A copy of this list shall be given to each member present.

In voting, each member may cross any name or names from the balloting list, and may substitute the name or names of any other person or persons whom he considers eligible for each respective office; but the number of names on the list, after such erasure or substitution, must not exceed the number to be elected to the respective offices as above enumerated. Those lists which do not accord with these directions shall be rejected.

The Chairman of the meeting shall cause the balloting papers to be collected, and after they have been examined by himself and two scrutineers, to be appointed by the members, he shall report to the meeting the result of such examination, and shall then destroy the balloting papers. Auditors shall be appointed at the annual general meeting by the members, and the statement of accounts shall be sent by the Treasurer to the Auditors, and be reported by them to the Secretary in time to enable the Council to judge of the prospects of the Association, and to prepare their report in accordance therewith.

The Council and officers shall meet as often as the business of the Association may require, and at every meeting three members of Council shall constitute a quorum.

ENACTMENT OR ALTERATION OF RULES AND REGULATIONS.

No rules and regulations can be enacted, altered, or rescinded, except at a special meeting of members summoned for the express purpose, the business being distinctly and fully the matter to be brought under consideration.

MUSICAL ASSOCIATION.

FOR THE INVESTIGATION AND DISCUSSION OF SUBJECTS
CONNECTED WITH THE ART AND SCIENCE OF MUSIC.

FOUNDED MAY 22, 1874.

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MUSICAL ASSOCIATION.

ELEVENTH SESSION, 1884-85.

REPORT.

THE Annual General Meeting of the Musical Association was held at No. 27, Harley Street, Cavendish Square, on Monday, October 28, 1885:

Major CRAWFORD, in the Chair.

The following Report of the Council was read by the Hon. Secretary:—

The Council of the Musical Association, in presenting the Eleventh Annual Report to the Members, are glad to record the continued usefulness and prosperity of the Association.

The volume of Proceedings has been printed, and a copy sent to every Member. Extra copies can be purchased by Members for 2s. each.

The Council regret to have to record the loss the Association, in common with Musical Society, has sustained by the death of Mrs. FREDERIC HEADOWN WHITE (JULIA MARY SMITH).

In accordance with the Rules, five ordinary Members of Council retire; Messrs. BARRY, CRAWFORD, FLEMING, PARRY, and SOUTHGATE. These gentlemen are eligible for re-election, but Members are reminded of their right to nominate other gentlemen to serve on the Council.

THE MUSICAL ASSOCIATION.

Financial Year from Oct. 1881 to Oct. 1882.



5109. TREASURER'S STATEMENT OF RECEIPTS AND DISBURSEMENTS.

[illegible]

OCTOBER 31, 1893.

MR. SOUTHGATE

IN THE CHAIR.

MUSIC IN ELEMENTARY SCHOOLS.

By THE REV. MARSHALL E. BROWN.

It may perhaps interest some members of the Musical Association to know how far the Association's special subject of interest is studied and taught in the schools designed for the poorest of the population: and as, owing to circumstances which I shall presently explain, I happen to have it within my power to collect certain statistics which it would not be easy for any one less intimately connected with a number of schools to gather together, I believe that, however imperfect my contribution to the treatment of the subject may be, it will have such value as belongs to a plain statement of facts which admit of no dispute.

You are aware, of course, that Elementary Schools are first of all under the control of the Education Department. That department issues the code of regulations as to who may teach, what they may teach, what grant will be paid for successful results, and so on.

The majority of the Elementary Schools acknowledged by the department as "efficient" are known as Voluntary Schools—i.e., are supported by voluntary contributions, in addition to the fee paid by the children. The fee in an Elementary School may not (according to the rules of the department) exceed 3d. per week. And the total grant payable to any school may not exceed the total income of the school from all other sources whatever, or a sum equal to 12s. 6d. for each unit of average attendance (whichever of these two sums be the greater).

Each Voluntary School has its own Committee of Local Managers, and its own Secretary or Correspondent.

The work of the Voluntary Schools is, however, supplemented by those of the Board Schools—i.e., schools where compulsory law as the rates take the place of the voluntary contributions, and which are managed by Boards triennially elected by the ratepayers.

I have no doubt that at the present moment I am addressing some representatives of the London ratepayer (whom

somebody the other day wittily described as an overrated person, who have been to-day with mingled feelings recording their votes for candidates for a new School Board for London. Whatever their feelings on the subject of rates may be, I hope I shall be able to show them that, so far as the teaching of "music" is concerned, the London School Board, as it has hitherto existed, has taken pains to employ efficient teachers and obtain satisfactory results.

However, to return to my preliminary statement, which I am making as brief as I can, commence with classrooms. The School Board district of London is mapped out into eleven divisions—the City, Chelsea, Finsbury, Greenwich, Hackney, Lambeth East, Lambeth West, Marylebone, Southwark, Tower Hamlets, and Westminster.

For each of these there is a local Correspondent, an officer of the Board through whom all business relating to all schools in that division (except the business of getting the children out of the streets into the schools) must pass on its way either to the Central Office of the Board, or the Education or Science and Art Departments. It is one of these offices which I have the honour to hold, and you will see at once what an intimate acquaintance with all persons and things connected with all the Board Schools in any division the Correspondent must possess. I will merely add that in this Marylebone Division, for which I correspond, there are at present some twenty-seven Board Schools actually open, accommodating 27,000 children, and employing 400 adult teachers.

Thus, if (as I admit) all that I shall lay before you will be derived from study of only a sample of Elementary Schools, I think you will admit that the sample is large enough to be considered fairly representative.

However, in order to collect statistics of Voluntary Schools in the same district, and Voluntary and Board Schools in every part of London, I lately issued to about thirty Voluntary Schools in Marylebone, and to over 100 Voluntary and Board Schools in the rest of the London district, a form requesting information as to the number of children and of teachers—the number of teachers holding music certificates, either under the Hallé system or the *Tonic Sol-fa*—the number of hours per week given to music teaching, and the names of any persons specially commended by Her Majesty's Inspector at his last visit.

The answer to these forms to the Marylebone Board Schools has met with prompt and courteous response—every head teacher to whom I sent one having taken the trouble to fill the form up accurately. But the response from other schools has not been so universal as to give me the large additional amount of data which I hoped to obtain. Of thirty Voluntary

Schools in the Marylebone Division, one alone replied, and that after a letter of enquiry from the clergyman of the parish asking my reason for such enquiring! Of about fifty Voluntary Schools in other parts of London, three only have replied as yet, and from fifty Board Schools in the other divisions I have received as yet fifteen replies.

However, the answers on each of these, from whatever district of London, agree so exactly with the answers given in the Board Schools of Marylebone, that I think we may take it that sufficient information has been supplied to warrant us in drawing general deductions as to the state of music teaching in the Elementary Schools of London—and my statistics and remarks are confined to London—for nothing less than a Parliamentary Blue Book could supply material for including the rest of England.

I may, however, remark that when I suggested this subject for a paper last year I found that it was already in the hands of some one else, and so I gave up the notion of treating it; otherwise my intention had been to try and get similar information from such excellent School Boards as those at Birmingham, Liverpool, and Leicester. This I regret having been compelled to abandon, owing to the short time I have had for preparing this paper.

I have remarked already that the Code of Regulations issued by the Education Department binds all Elementary Schools, Board or Voluntary, as to the subjects to be taught, and the grants to be earned. I should add that, although the managers and teachers of each school draw up their own time table, allotting the hours to be given to each subject each week, yet that time table must be approved each year, and signed by Her Majesty's Inspector on behalf of the Department. Now, without attempting to give you a summary of this Code, which it would, I fear, be beyond my power to make lively or interesting, I may simply state that one of its principles is payment by results. The total grant payable annually depends on the result of the examinations by Her Majesty's Inspector, and is made up of sums payable on elementary subjects—Class subjects (or those in which the whole class can be examined together), Specific subjects (in which children presented are examined individually), Needlework, and Singing—*de,* as it is tersely put in a recent article in the *Daily News*: "Government offers to all public Elementary Schools, conducted on certain lines, grants on condition that they will teach certain subjects," of which subjects "Singing" is one; and the grant offered is 6d. per child taught by ear, and 1s. per child taught by note.

It will be evident at once, therefore, that musical people in looking at this subject must be content to expect very little of what they understand as "Music." The Code regards it

as a grade-raising subject—not as a science or an art. It is rather an amusing reflection for a musician that the Government Department of Science and Art has no place for music! The teachers have to find room for it in a time table already loaded with the necessary “three R’s,” and the extra subjects before alluded to; and, therefore, it is not surprising if we find energy mainly concentrated on getting the children to sing decently in time and tune, and with a certain amount of attention to *piano* and *forte*, the number of pieces asked for by the Government Inspector, by whatever means can attain that result most easily in a limited time. Accordingly, in the great majority of schools, the system employed is the *Tonic Sol-fa*—out of forty Board Schools in only two do I find the *Old notation* mentioned, and there it is taught to some children in upper classes as an addition to their previous lessons on the *Tonic Sol-fa* system. I have neither time nor wish now to raise the vexed question of the merits of the *Tonic Sol-fa* system; those who know anything of it will be able to judge for themselves how much practical or theoretical knowledge of the rudiments of music can be gathered from its exclusive use. So far as I can judge, the *Old notation* appears to find most favour in Voluntary Schools, but it should be remembered that the School Board for London has clearly expressed its opinion in favour of the *Tonic Sol-fa* system being used in its schools.

Another difficulty, besides limited time, which the teachers have to contend with, is that in many schools the children are ill clad and ill fed, and the result appears in thin voices easily fatigued, their voices further damaged for singing purposes by the children’s habit of shouting loudly to one another in the streets, and habitually using in conversation the lower register of their voices, often in a coarse and hard tone, which is fatal to sweetness of song, except under the training of a teacher skilled and experienced enough to incorporate some voice training into his class lessons.

A third teachers’ difficulty lies in the fact that he, himself, and still more unfortunately she, herself, has to use for teaching singing a voice which has to stand the strain of class-teaching in all the other subjects for all the rest of the five school days of the week—to an audience of musical people it is merely necessary to state the fact for it to carry its full weight. I should, perhaps, add here, that in speaking of teachers throughout this paper I have taken account of adult teachers only. I have made no allowance for the pupil teachers, because, on account of their age (ranging from fourteen to eighteen), they cannot possibly be of any great practical use in teaching singing to classes consisting of from forty to seventy children on an average.

And now, having indicated some of the teachers’ diffi-

calities, it is necessary to touch upon the qualifications of the Elementary School Teachers for this special subject. Nearly all the best members of this profession have gone through the complete course—viz., an apprenticeship as pupil teacher for four or five years (the term is now four years), followed by two years' training in one of the colleges specially existing for that purpose. In all these colleges music figures as one of the subjects to which attention is given, and it is possible for all students to obtain while in college either the Hullah certificate or the Intermediate Tonic Sol fa (which, of course, are equally accessible to teachers who obtain their certificates without going to college if they choose to work for them).

But I am bound to say, from my own knowledge of many such teachers, and from the opinions of many teachers themselves as freely expressed to me, that so far as real musical training is concerned, these certificates and the college instruction go for very little. So far as I can gather, only one of the colleges, St. Mark's, Chelsea, has any musical traditions, or takes any special pride in the subject; and I could name students from that college who show clearly that they have been in excellent hands there; in other instances of conspicuous ability which have come under my personal notice, I am inclined to think the credit is due to the teachers themselves and their natural love for the subject, rather than to any great assistance gained at the training college.

I find, for instance, extremely few who have any knowledge of the training of the voice or the management of the breath; any acquaintance with the best old English musical literature of glee, madrigal, and part-song, and yet a hearty appreciation of any information on these and similar subjects whenever obtainable. Many of them have considerable practical skill—sufficient, at all events, to enable them to be members of church or chapel choirs and choral societies, and a small proportion are competent organists. I take the replies to my questions from twelve Board Schools, selected at random from all parts of London outside the Marylebone Division. I find that in these twelve schools there are 295 teachers, of whom eleven are organists, nine of them actually holding engagements; seventy-seven are members of church and chapel choirs and choral societies, and five sing professionally. I think that is a fair sample; and whatever improvement we may hope for in the work at present accomplished in our schools the above facts seem to me to show that, having regard to the means placed within their reach, and the time at their disposal, the elementary teachers are fairly on the way to become well qualified for teaching music to the children; and show an aptitude for, and an interest in, music to an extent which will compare favourably with any other profession, except, perhaps, the clerical.

Turning now to the music itself as taught in the schools, I think I have already said enough to show you that it is not "technical education" in music at all. It amounts to little more than a combination of physical exercise and drill, carried out by means of song. This lesson, I consider, has immense advantages even though its value as music is small. It gives a welcome relief from the grudging at elementary subjects; it satisfies the child's instinct for using the voice in the utterance of musical sounds apart from words, and trains that instinct; it satisfies the gregarious instinct of children, giving a sense of unity in action, welding the germ which may grow in after life into the feeling of a common brotherhood—the strength springing from union—to the power and beauty of which Christianity itself is ever pointing; it exercises healthfully the organs of the lungs and throat, and so on; and it adds an attraction to school life which must not be undervalued. All that we can do to make school attractive and happy to our poor children ought to be done, so that they may be tempted rather than driven to the place where it is so necessary for them to spend many hours of their life—and the singing lesson is certainly a pleasure to the children. You have only to watch the classes while the lesson is going on to feel assured of that, and I could name a large school in a very poor and dirty neighbourhood (where the fee is only 1d. per week and even that fee has often to be remitted) where I found the teacher in the habit of punishing any class that misbehaved itself by depriving it of its singing lesson, and I was informed that the children had a strong objection to this form of punishment.

I have already stated that the London School Board has supported its teachers in the general use of the *Tonic Sol-fa* system. Its Code of Instruction for teachers, however, contains a syllabus of teaching for both notation, and lays down the following rule:—"Instruction in singing must be graduated according to the syllabus shown in Appendix IV. In every school there must be at least one responsible teacher holding a certificate for teaching singing by the *Tonic Sol-fa* or by the Old notation, or both. These certificates will be issued by the Board on the recommendation of the Singing Instructor."

The Singing Instructor, who has one assistant, is employed by the Board to ensure the carrying out of its syllabus on a uniform and efficient scale, to assist the teachers to improve their qualifications for teaching, and to report to the Board on all matters connected with this subject—to organize the large gatherings of elementary school children which are held on special occasions at the Crystal Palace and elsewhere.

The syllabus itself is too long for me to give here, but I have a copy with me if anyone present likes to look at it, and

I propose to add it as an appendix to this paper when it appears in our volume of "Annual Proceedings." I will here only call attention to a few points in that syllabus. It will be noted that teachers in infant schools are very judiciously cautioned as to "soft and pure tone," "clear and distinct utterance of words," "music should be within the children's limited range of voice," "For infants' departments action songs are strongly recommended." (This bears out what I remarked just now about the music lesson combining physical exercise and drill). Some of these action songs are extremely amusing and very pretty, and I have seen some introduced by the teacher of the class herself which were cleverly planned and thoroughly enjoyed by the little people who performed them.

For the upper departments (boys and girls) the syllabus defines the course for each standard and sums up with the following note: "It is recommended that as a general rule the time devoted to each of the two weekly lessons in music should be occupied in the following manner:—

(a) A voice exercise suited to each division ...	3 minutes.
(b) Teaching time from modulator ...	3 "
(c) Teaching time from charts and black board ...	5 "
(d) Ear exercises for tone and time ...	3 "
(e) Teaching time and tone from charts ...	6 "
(f) Practice of school songs from black board or books ...	5 "

from which it is evident that two half-hours per week is the amount of time which, in the opinion of the Board, can be spared for teaching music.

Turning, however, to the school answers to my questions again, I find that in the Marylebone Board Schools, taking twenty-five out of the twenty-seven (for I omitted one and another mislaid my form), that amount is exceeded in eighteen boys' and mixed departments, in sixteen girls' departments, and in nineteen infants'; and in only one school the girls and infants have less than the hour. Three boys' departments and one mixed give two hours or more so this subject, two girls' departments give two hours or more, and in ten infants' departments the two hours is reached or exceeded—one excellent school giving as much as three and a-half hours to singing.

Not to weary you with figures, I will merely say that the returns received from other schools substantially agree with those above quoted.

On looking over the names of pieces mentioned as having been sung in any of these schools, I find Mendelssohn's name foremost; several schools mention his "Skytark." I heard this very nicely sung by one girls' school, where the teacher, on being shown that the inner and bass parts formed

a canon with the treble and alto, had divided her girls into two sets of treble and alto, and given the tenor and bass share of the canon to one of them. Two schools or more mention Mendelssohn's "New year" and "Departure", two or three Sullivan's "O hush thee, my baby" (hence the effect of this given in a girls' school, with no tenor or bass possible!) One large boys' school names Shedd's "O happy pair," as having been sung in three parts. One boys' and one infants', selections from "Pirates." One boys' school names Abt's "Evening Bells," in three parts. Two or three girls' schools patronize Chamber's "Children's voices," and two boys' schools the "See-saw" waltz.

I think all will agree with me that improvement is wanted here—surely to train children to sing the two upper parts of a four-part song, and let them sing them week after week, and perhaps altogether, without the completed harmonies of tenor and bass, is corrupting the child's ear, instead of training it? It seems unkind to "tell tales out of school," but the following incident supplies an irresistible temptation. On one occasion, while visiting a school, I was aware of certain strange yet familiar sounds proceeding from one of the class rooms, so I remarked to the teacher to whom I was speaking, "That sounds rather like such and such a thing (naming a well-known part song by an eminent composer), but your class are singing all wrong notes." "Oh, no," was the answer, "They are singing what is on the blackboard; but one of the teachers altered the harmonies a little, because they sounded so queer!" Truly, "a little knowledge is a dangerous thing."

It is pleasant to cite some instances of conspicuously good work which have come under my own notice.

In one school, where French is taken as one of the "specific subjects" already mentioned, the teacher had combined his French and his music, and the boys presented to the inspector a two-part song in French, which I heard them sing several times with spirit and expression—as I am speaking of music alone, I need not criticize the French accent.

In the same school I have heard Kitcher's duet "The happy hunter" capably sung.

I was told in conversation by one of Her Majesty's Assistant Inspectors that some of the best school singing in this part of London is to be heard at one of the National schools in Paddington. I have heard in a church choir boys who had been taught by the master of that school, and before I was at all aware of the name of their teacher, I had been greatly struck by the remarkable excellence of training which they evidenced. A performance of "The Messiah" took place some months ago, in which the soprano and alto parts

of the choruses were sung entirely by children taught in that school, and I was informed by some who were present that the children acquired themselves admirably.

But a still more remarkable achievement came under my personal notice. There is a school in the neighbourhood of Gray's Inn Road and Clerkenwell—not a cultured or aristocratic region—a school where fees are a difficulty, and hosts a needless care—where boys, girls, and teachers united in studying Mendelssohn's "Athlete" from beginning to end. A few teachers from other schools and their friends completed the necessary staff of tutors and basists—the solos were sung by the girls' head mistress and two of her friends. A friend of the head master accompanied on a grand piano lent for the occasion by one of the managers of the school, and the head master conducted. The performance was listened to, and heartily appreciated, by a crowded audience of children, parents, school managers, and a few members of the Board; it was remarkable for the crisp and accurate attack of the boys and girls—for the generally very true intonation, and for the enthusiastic enjoyment which the children showed in their achievement. One or two members of the Sacred Harmonic and other choral societies who were present in the chorus expressed their astonishment at the children's proficiency, and at the amount of patience, skill, and tact which must have been exercised, not only in teaching the children the notes, but in training them to appreciate and enjoy music which is commonly supposed to be beyond the comprehension of "the class." All this work, remember, was gratuitous, quite independent of the "grant-earning" of the Code; most of it was done out of school hours, and none of it submitted to Her Majesty's Inspector. The same school is now hard at work studying the "Crucifixion," and the head teacher assured me by his description of the difficulty of adapting the Tonic Sol-fa method to the children's comprehension in the chorus "Despairing, cursing, rage" (the published and correct version being beyond them): he assured me that the words appealed powerfully to his ardent sentiments. And if work like this can be done in the chorless regions where a penny fee is all that can be asked for a week's education, what might we not expect among the brighter schools and roads where 3d., 4d., and 6d. per child is cheerfully and ready paid? I have taken up so much of your time with facts that I must leave the rest to you for speculation and suggestion, in any discussion which may follow, merely offering, in conclusion, some few suggestions as to the line that might be followed towards improvement.

We certainly want more care bestowed on the specific musical training of teachers. They want to be taught—and

many often would be glad to learn from competent authority—the special peculiarities of child voices, what register of the voice is best adapted for school singing, and how to make use of that so as to develop and avoid damaging the vocal organs themselves. Here is a quotation from *Frederic Week*, to which my attention was called by a young teacher who has studied the whole subject far more deeply than most of his profession:—

"In what do most of our singing teachers, musical though they be, and not without ear-sympathy and culture . . . fail? It is in forming of voice, moulding of tone, which cannot be learned from books, but only practically by oral tuition."

The same teacher has most kindly lent me his own note book, in which he has collected hints from many sources, together with some original matter, all bearing on this subject from a practical elementary teacher's point of view, with permission to extract any remarks which seem likely to be of use. Here are some: "Too often everything is sacrificed to a knowledge of notation; voices developed only in respect to power." "Chief requisite of successful teaching is individual treatment of voices from the beginning." Quite true, but, as I have said, the great majority of teachers at present require to be taught how to do this. Conspicuously absent from that syllabus of instruction from which I have quoted is any exercise as to breathing or graining the muscles of the chest, such as the following, which I find in my young friend's note book:—"Teacher raises hand while pupils take in breath slowly and consciously. Pupils hold breath while hand remains up, letting out breath gradually through the mouth as the teacher lowers his hand. Count while breath is retained—practice this carefully and thoroughly—do not attempt too much at first."

Here is a schedule of music time table from this note book, which, I believe, is original, but which, good as it is, head teachers would probably think difficult to accommodate to other requirements of the Code:—

"SUGGESTED TIME TABLE.

1. Voice studies.

- (a). Art of breathing.
- (b). Extension of long sustained notes.
- (c). Equalization of voice.
- (d). Flexibility.

"In the morning, fifteen minutes before 10 a.m., voices being then quite fresh.

"2. Theory and Solfege.

"Before dismissal in the morning, and for fifteen minutes in the beginning of afternoon.

"3. Songs, &c.

"Two lessons per week of one hour each."

But beyond improved knowledge of the art of voice training, the general level of taste and knowledge of musical works requires raising among the teachers. One ought not nowadays to meet with such errors in taste as the following:—I found a chorus being sung by the combined forces of one girls' school, to some silly words about robins and the month of May, the music of which was the quartet from *Marta*, "Is mis si." Operatic adaptations, incomplete harmonies, such as the upper parts of four-part songs and anthems, arrangements of popular street melodies to obviously innocent words supposed to be suited for school children—(I could name a school where the classic melody of "William and his Dutch" is being utilized in this way)—should become things of the past. This is, I think, gradually happening.

The Tonic Sol fa agency have recently published some *Tries* for equal voices for use in schools, which are a distinct advance on the "Linet" and "Nightingale" books, on which many teachers have largely depended; but there is, I feel sure, an opening for new two-part or three-part music for school use, which composers might find it worth their while to try and fill, writing specially with an eye to the idiosyncrasies of children's voices. As I write the words my eye is caught by a critique in *The Late* for this month, where the writer calls attention to "Eight Two-part Songs for Girls' or Boys' voices," by H. F. Sharpe, and says: "In writing for children simplicity is essential, but this need not exclude musicianly qualities. Mr. Sharpe can write a melody, and, what is not necessarily the same thing, a vocal melody. It is clear, moreover, that when he uses the term part-songs he understands that it signifies a piece of music wherein two or more melodies are combined, and not a single melody harmonized for voices. . . . Hence much of the charm of these little pieces: the parts are co-ordinate and equal in interest as in importance."

I feel sure that elementary teachers would gladly welcome a supply of other works composed on the same lines.

In conclusion, I would again remind you that the teachers are bound to work with an eye to earning the grant, and that their work is pronounced upon by a gentleman, the Government Inspector, who, with all other possible virtues under the sun, may or may not combine some knowledge of and taste for music. Drawing in schools is judged by the experts of the Science and Art Department. Needlework by a lady specially appointed for the purpose at the Education Department. Drill, when there is a competition, is judged by a military officer; but the verdict on singing is practically left to chance. Her Majesty's Inspector might possibly be unable, without assistance, to distinguish "God save the Queen" from the Dead March in "Saul," so far as I can

judge, and yet he might have so award the music grant. Thus, it is clear that teachers are, or may be, often guided in their choice of school songs by their knowledge of the facts or fancies of this or that inspector, on whose verdict their annual report depends.

Therefore, I shall ask you to make all allowances possible, in expressing your opinion of the facts which I have tried to lay before you, for the difficulties under which musical work is done by the elementary teachers—as hardworking and conscientious a body of men and women as any other profession in England, who are carrying out in a brave and loyal spirit the great work entrusted to them of “educating our masters.”

SCHOOL BOARD FOR LONDON—CODE OF REGULATIONS, 1883.

APPENDIX IV.

GRADUATED INSTRUCTION IN SINGING.

Instruction in Singing has been not in progress in 1881:—

[A.]—Which taught by the Teacher Set for Worked.

INFANTS' SCHOOL.—NON-STANDARDS.

SECOND CLASS.

To sing from the Teacher's pointing and persons on the Motherboard, the Fatherboard, in short phrases, of the exercises in the "Second Lesson."

To be able to follow from the Teacher's pointing on the Motherboard two or more easy tones.

FIRST CLASS.

Tones.—To be able to sing from the Teacher's pointing on the Motherboard, and from the Manual signs, the notes of the Diatonic in any order and in several keys.

Tones and Times.—To follow in succession notes from the Teacher's pointing the exercises in the "Second Lesson," written on the blackboard. The Teacher should first follow the exercises in these phrases, pointing the notes in notes time, the children then singing in like manner from his pointing.

The school songs may be taught in the same manner, and should be sung quickly, with a soft and pure tone, a well-marked accent, and a clear and distinct enunciation of the words.

The words of the songs should be such as children of this age can understand and enjoy. The music should be within their natural range of voice, so that their tender and delicate vocal organs should not be strained.

For include? experiments voice songs are strongly recommended.

STANDARD I.

Tones.—To follow from the Teacher's pointing on the Motherboard, the notes of the Diatonic in any order, and the other notes of the major diatonic scale in singing exercises.

Times.—To sing correctly in the Time common or to "two," in slow and quick time, the Times from the Robert Church, Nos. 1 and 2, in the Teacher's hearing.

To sing in the Time names or in "la" on one tone the Exercises on the First Step on the Chorus.

Time and Time.—To Sol-fa the same exercises in time and time, also test exercises of equal difficulty written on the Blackboard.

Theory.—To answer any question on the Exercises on the First Step on the Chorus.

Very careful attention must be given to the training of the voice in singing. No loud singing should be permitted at this stage, and children who sing out of tune must learn till they can sing properly.

STANDARD II.

Time.—To Sol-fa from the Teacher's pointing on the Modulator the tones of the Sol-fa chord in any order with the chords of Do and Fa, and La, in separate exercises, also to Sol-fa from the Teacher's direction in different keys short phrases of equal difficulty.

To tell by ear, Do, Re, Mi, Sol, Fa, La, or Si, when sung to figures or "la," after hearing the Key-note and chord.

Time.—To sing correctly to the Time names or "la," in slow and quick time, the Time forms on Charts Nos. 1.

To sing correctly in Time names or "la," on one tone, any of the Exercises from 13 to 25 on the Chorus, also to read the Sol-fa notes of these Exercises in Time.

Time and Time.—To sing in correct time and time Exercises 13 to 25 on the Chorus, also test exercises of equal difficulty, written on the Blackboard. Care must be taken that the Chorus exercises are not learnt by ear, so that the pupils may be able to sing any part of them without necessarily beginning the exercise.

To sing in words, with good quality of tone and expression, certain songs and rounds.

To answer questions on Notation as far as Exercise 25 on the Chorus.

STANDARD III.

To sing from memory to the Teacher's leading Exercises 27 on the Chorus, in the Keys C, D, and E, in 2-voice exercises.

To Sol-fa from the point on the Modulator, the chord of Fa with those of Do and Sol, and volunturns including with intervals as far as is found in the Third Step on the Chorus, also Fa and La in separate progressions, and there—c, d, e, f, g, a, b. Also, from the Teacher's direction, short passages including the same intervals.

To tell by ear the Sol-fa names of any tone of the Scale when sung to figures or to "la," after hearing the key-note and chord.

Time.—To sing correctly the Time forms on Charts Nos. 2 and 3.

Time and Time.—To sing first in correct time and then in correct time and time any exercise in the Third Step on the Chorus, also written or printed eight test exercises of equal difficulty in time and time.

To sing the Standard Scale, and to pitch, with the help of a tuning fork, any exercise in Third Step.

To sing in two parts, first separately, then together, the two-part exercises in the Second and Third Steps on the Chorus.

To sing in words, with good quality of tone and expression, easy School songs in two parts.

Theory.—To answer questions on Notation as far as Exercise 27.

STANDARD IV.

Time.—To Sol-fa from the pointing on the Modulator, volunturns covering any tones of the major diatonic scale, with transition of one resource, and passages in the minor mode, including Mi, and there—d or f, also short passages from diatonic.

To tell by ear the Sol-fa names of any three tones of the scale when sung to "la," after hearing the tones of a Do chord.

Time—To sing in correct time on one tone as "la," any of the Tone Lines and Examples on the Charts.

Time and Time—To sing in correct time and time, Examples 24 to 26 on the Charts; also to sing at sight a written or printed exercise, including simple passages of one measure and using a bridge note.

To sing the School songs in two parts with good quality of tone, expression, and distinct pronunciation.

Theory—To answer questions on Notation as far as Exercise 50.

STANDARDS V and VI

Time—To sing to "la," (instead of Sol-fa) from the pointing on the Notation, similar substitutes to those Sol-fa on the Notation in the third step.

To Sol-fa from the pointing on the Notation, substitutes with easy transitions of two or three measures, using mostly and chorale phrases.

To move the Sol-fa notes of short phrases of music when using 1: figures or to "la," after hearing the tones of a Glee chord.

Time—To sing in one tone as "la," in correct time, from books or first sight, the notes of any ordinary School song.

Time and Time—To sing correctly from time 26 to 30 on the Charts.

To practice songs in both the major and minor modes chiefly from books; these songs to have transition with bridge notes.

To Sol-fa ordinary School songs at sight, and afterwards sing them to words.

To sing in parts with good quality and good delivery of voice, with expression, and with clear and good pronunciation of the words.

Theory—To answer any question on Notation, including transition, major mode, chromatic scale, and marks for expression.

Note—It is recommended that, as a general rule, the time devoted to each of the two weekly lessons in music should be occupied in the following manner:—

1. A voice exercise, suited to each division—three minutes.
2. Teaching time from Notation—five minutes.
3. Teaching time from Charts and Blackboard—five minutes.
4. Six measures for time and time—three minutes.
5. Teaching time and time from Charts—six minutes.
6. Practice of School songs: 1 on blackboard or books—eight minutes.

For hints on organization, and the practical working of the above divisions of the time allotted to music teaching, see Appendix A, in the "Companion for Teachers of the Tonic Sol-fa Method."

(B.) *When taught by the Staff Notation*

GRADE I.

To answer questions on Notation from Sheet 1.

To sing from the Teacher's pointing on Fig. 1, 2, 3, and 4 on Sheet 1, the Notation Scale and the main chords of a key. See "Manual," page 19, and Examples on the Sheet.

GRADE II.

To answer questions on the Relative Duration of Notes and Rests, as far as the Cautel, on Sheet 3.

To sing from the Teacher's pointing on the Staff (Sheet 3) the different intervals from 26 to Exercise 1 to 45 in the "Manual," page 44.

To sing in correct time and time Exercise 1 to 51 in the "Manual," page 44.

GRADE III.

To answer questions on Time, from Sheets 3 and 4.

To sing from Teacher's pointing on Sheets 3 and 4 the Major Scales with sharps. See directions on the Charts.

To sing in correct time and time Exercise 52 to 62 in the "Manual," page 44.

GRADE IV.

To answer questions on Notation as far as Sheet 9.

To sing from the Teacher's pointing on Sheet 77 the Major Scales with Flats. See directions on the Sheets.

To sing in correct tone and time Exercises 91 to 95 in the "Manual," page 72.

GRADE V.

To answer questions on the Minor Mode. See "Manual," page 11 and page 19.

To sing from the Teacher's pointing on Sheets 9 to 13 the Minor Scales. See directions on these Sheets.

To sing in correct tone and time Exercises 107 to 110 in the "Manual," page 95.

GRADE VI.

To answer questions on Notation as far as Sheet 19.

To answer questions on Chromatic. See "Manual," page 23.

To sing from the Teacher's pointing on Sheets 24 and 25, the Chromatic Scales. See directions on the Sheets.

To sing in correct tone and time Exercises 115 to 119 in the "Manual," page 101.

To answer questions on Modulation. See "Manual," Chapter VI, page 15.

To sing in correct tone and time Exercises 125 to 127 in the "Manual," page 109.

DISCUSSION.

The Chairman.—Ladies and Gentlemen, I am certain that you will all cordially join in thanking Mr. Browne for his admirable paper. The information bearing on the matter which he has diligently gathered from different quarters for our use and instruction is as valuable as are his personal observations and comments on the teaching of music in Elementary Schools. The subject is one of great interest to us musicians, and it has a considerable importance in its bearing on the future of the Art in this country. The new material which is now being treated at our public schools will eventually form the staple of the coming men and women of this country. The number that pass through these schools is so large, that the aggregate of pupils attending other schools is but a trifle in comparison. As in the future it seems likely that the relative proportions of those receiving free and paid education will become still more marked, it is evident that if music is to be still wider diffused and placed on a healthy basis, there must be sound and systematic teaching of the subject in these public schools. That this is hardly the case now, is apparent from Mr. Browne's paper. The whole matter is one of vital importance, and many suggestive points present themselves for discussion. I am glad to see here to-day some of our members who, by reason of their experience, can speak with authority on the various phases of the question. Time passes, and so, if you please,

I will propose a vote of thanks to Mr. Browne for his paper, and then call on some of the experts present to favour us with their remarks.

The vote of thanks was put and carried.

Dr. STANLEY.—All must agree that Mr. Browne's paper was full of interest, and, on the whole, I think that the state of things it describes is most encouraging. If Mr. Browne had visited the training colleges he would have formed a higher opinion of the results of the students' work in music as exhibited by the choral class singing. In many colleges, whether consisting of male or female students, cantatas and classical works of considerable difficulty are admirably performed. But when Mr. Browne asks that the students should be turned out cultured musicians, practically and theoretically, he is asking more than can be possibly expected. Music is only one amongst a large number of subjects which the students have to learn during their two years' residence, and it must be remembered that a considerable number of the young people enter the college in absolute ignorance of music, and often deficient in ear. In fact, all degrees of musical skill are found amongst them, varying from the most rudimentary efforts up to the highest vocal and instrumental proficiency. The proportion of those backward in music when they enter college is, however, I am glad to say, rapidly diminishing, and during my three years of office as Dr. Hullah's successor I have noticed a marked improvement in the practical musicianship of the students. I think it would be very hard to enforce a high standard of examination, considering the youth of the students, and the manual disadvantages under which many of them have laboured. I quite agree with Mr. Browne in regretting that a better type of music could not be found for Elementary Schools; but composers of good music for children are much needed, and I hope that some of those talented musicians who are listening to this discussion will turn their attention to this branch of the subject. Nothing appeared easier than to compose a pretty and suitable song for children; nothing in reality was more difficult. Mr. Browne, I think, demanded too much when he asked that children in Elementary Schools should be instructed in the use of the muscles of the chest, the art of breathing, and in the modulation of the voice. The very short time it is found possible to devote to music in Elementary Schools, and the impossibility of much individual teaching, prove these requirements to be too severe. It would be, of course, a great gain, materially speaking, if the instructions in music at Elementary Schools could be carried out throughout the whole country by skilled professional musicians. A scheme for this purpose was drawn up some time ago by Lord Charles Brown, but its cost

would have been (speaking from memory) about £10,000 a year; it was, therefore, like many other excellent schemes, shelved. One great improvement in musical instruction of schools has, however, been effected, by insisting that all Assistant Inspectors should be thoroughly capable of examining in music. Any Inspector, therefore, who felt himself deficient in this branch, could utilize the services of his Assistant. The new musical code has received very loyal and hearty support from all Her Majesty's Inspectors, and there could be no doubt that a most important stimulus had lately been given to music as a valuable branch of the elementary education of this country.

Mr. W. G. McNAUGHT.—I came to-day to learn how the matter of music in Elementary Schools appeared from the outside, rather than to give any account of the situation. But as Mr. Browne in his valuable paper has dealt chiefly with the schools of Marghboro, and the musical syllabus of the London School Board, it may be interesting to members of the Association to know how the work of musical education is proceeding in the country generally. In passing, I should like to say that Mr. Browne's remark that the Board Schools supplement Voluntary Schools, is hardly true of London at least, inasmuch as the Board last year educated about 350,000 children, and the Denominational or "Voluntary" Schools about 210,000. This fact is worth notice, because the Board Schools throughout the country are leading the way in the matter of musical education. Dr. Stainer has spoken of the state of music in the training colleges, where about 3,500 students are being trained under Government inspection. My own experience is that, considering the source of supply of students, the colleges are doing all that can be fairly expected. In addition to the individual performances of students we are frequently treated to excellent performances of difficult choral music, such as would try the capacity of a good choral society. That the students should be taught to teach singing I have over and over again pleaded, and I, of course, thoroughly agree with Mr. Browne on this point. Thus as to the matter of voices training, I may remind Mr. Browne that the syllabus for the colleges has recently required the students to study "the compass and registers of the various voices of men, women and children; their training with reference to productions and intonation." Without a doubt the whole of our work in colleges and schools is capable of improvement. But, as it is only during the last few years that the schools have been stimulated to seriously deal with the subject of music, I think our progress is most satisfactory. You cannot with a wave of the hand immediately influence an army of 70,000 teachers, commanding 3,500,000 children. Considering how

low music stood in our schools only ten years ago, we may be proud of the fact that last year 1,304,675 children gained a grant for the Examination in Singing by Note. And to earn this grant they had to sing at sight a short tune, to pronounce at sight a five exercise, to tell the names of notes sung, and to sing, correctly, prepared school songs. The problem before us is how to get the teachers who presented 1,300,000 children for ear singing only to reform their ways and teach their pupils to sing by note. For my part I am not disposed to recommend the disendowment of ear singing, unless it is quite clear that note singing is nearly universally practicable. At present I think it would be impolitic and unjust to make note singing obligatory. It is better to coax the school teachers than to irritate them. When we enquire what class of schools adopt note singing, it is easy to observe that the large town schools completely outstrip the small country village Voluntary Schools. The results of this year's examinations show that 60 per cent. of the children in Board Schools and only 30 per cent. of the children in Voluntary Schools passed in note singing. And, comparing the numbers of schools instead of children, we find that—

	Taught by ear.	Taught by note.	Percentage by note.
Church or National } Society Schools }	24,114	4,136	25
Board Schools	1,880	1,439	46

Again, comparing the average attendance of the schools where note singing is taught with the attendance in schools where ear singing is taught, we find that—

Schools	Average attendance.
8,437 taught by note	158
28,878 taught by ear	70

Now, it is hardly necessary to say that I do not mean that the Church or National Society's Schools are backward because they are church schools. They are backward because they are so small and isolated, and are unable to offer salaries that attract the all-round teacher. Obviously in a school of fifty children the difference of grant of 6d. for ear singing and 2s. for note singing is not likely to operate as a moving force. Whereas, in a town Board School, with from 1,000 to 2,000 children in attendance, and a staff of twenty teachers, the difference of the grant is important, and it is easy to stipulate that some of the teachers must be good teachers of singing. Recognising the difficulties of small schools, the department has eased the requirements of the Code in their interest, and we hope soon to be able to speak of more progress. Is it to be assumed that school teachers can be trusted to teach singing, or should it be taught by specialists? We have all along believed that it is much

better for the children and all concerned that the school teacher should teach the singing, and we believe our results have justified this confidence. Assuming that ability to sing by note is evidence of musical capacity, members may be interested to know how this capacity is spread over the kingdom. So far as our returns are a guide, I am sorry to say that the counties of Oxford, Cambridge, Hereford, and Cornwall are about the worst. In not one of these counties are more than 15 per cent. taught by note. But in the London district 75 per cent. learn by note, in Lancashire 45 per cent., in Warwickshire 46 per cent., in Yorkshire 40 per cent. In conclusion, let me say that, so far as the elementary musical education of the children in our schools is concerned, we are accomplishing more than any other nation in the world.

Mr. J. S. CURWEN.—I am glad to find in Mr. Browne's paper so careful and judicial a review of the position of singing in the London Board Schools. I am glad too that the committee have thought the subject one worthy to engage the attention of the Association. It is far removed from the historical and æsthetic enquiries in which they are generally engaged. But they must remember the solidarity of the nation; by raising the musical taste of the common people they were raising the taste of the country. The children of the Elementary Schools would, in a few years, supply audiences for concerts, so that by training them in music they were cultivating a soil which might nourish the higher forms of art. Two of Mr. Browne's points were specially important—voice training and the disarrangement of harmonies. I myself am constantly calling attention to them. As a rule, shouting and singing by ear go together; the introduction of systematic training in music usually leads to a sobered use of the voice. I think one conclusion to be drawn from Mr. Browne's paper and from the discussion is that school music is improving; the time has passed in part, but that for perfection has not arrived. The country and village schools drag a long way behind the town schools. Country children hear so little music, while the ear and rhythmical faculty are stimulated in towns by the street music, bands, and endless concerts. I have made it my business, as president of the York School College, to see how music is doing in the elementary schools of nearly all the European countries. I have studied the subject at Paris, Munich, Vienna, Zurich, Cologne, Turin, and Milan. My conclusion is, that while in each place I found something to admire, I was on the whole well satisfied with the work being done in Britain. Certainly British and Irish children, as regards voice and ear, are by no means led material to work upon; better indeed than those of several of the countries I have visited.

Mr. W. AUGUST SMITH (Christ Church Schools, South-west).—Although I am not a member of the Association, I shall be glad to be permitted a few remarks. Mr. McNaught, in the course of his observations, stated that it was not the Board Schools that required to be educated in music, but the Voluntary Schools. I beg to say that music had been taught in Voluntary Schools long before Board Schools were thought of, and was taught at the present time, both practically and theoretically. Whereas, in Board Schools, the Tonic Sol-fa notation was generally used, in Voluntary Schools music was taught according to the Old notation. In many country parishes the schoolmaster was not only the trainer of the church choir, but often acted as organist where the services of more skilled musicians could not well be obtained. I may draw the attention of the meeting to the fact that the smallness of the music grant was no inducement to managers and teachers in Voluntary Schools to undertake the work as laid down in the music schedule; and I may further point out that it would be advantageous if some scheme could be drawn up in connection with the Royal School of Music, whereby elementary teachers could receive instruction in the art of teaching music, and that if music could be taught and results paid for, as is the case with drawing, under the Science and Art Department, a greater stimulus would be given to the teaching of vocal music in Elementary Schools, and to the advancement of music throughout the country.

Mr. MAX POCA (one of Her Majesty's Inspectors of Schools).—I am indebted to chance for the pleasure of listening to Mr. Browne's interesting paper, and can add nothing to the very instructive figures just quoted. In my district, a portion of the West Riding of Yorkshire, there existed a popular taste for music, which did not require the help of inspectors and grants to keep singing in schools from neglect. It stood almost alone among the subjects of instruction, in being a work of pleasure both to teachers and scholars. In about three-quarters of the schools singing was taught by note, songs in parts were generally preferred, and the training of the voices was often very well attended to. Speaking of my own district, I should say the musical attainments of the teachers, as well as their capacity to teach singing, compare very favourably with their other professional qualifications. I am glad to hear attention made at such a meeting as this to the difficulty which undoubtedly existed of easily obtaining a sufficient variety of music, especially part-music, suitable for school singing. Any composition which the members of the Association would provide them with would, I am sure, be thankfully welcomed by teachers, and ought to prove remunerative to the composers.

Mr. BARRY.—I am glad to learn that teaching by note,

according to the Code, amounts to more than I had been led to understand that it does. Still, I cannot help thinking that, though teaching singing by ear may be all very well for very young children as a means of exercising their voices and memory, just as we teach very young children to recite hymns and nursery rhymes long before they have learnt to read, in the case of older children, if singing be taught at all, teaching by note should be obligatory.

The CHAIRMAN.—I think the meeting would be glad to hear from Dr. Stainer his opinion as to whether it would be advisable to discourage singing by ear, and insist that the Government grant should only be allocated for results obtained by proper tuition. Admitting that many difficulties exist, from what Mr. Browne has told us to-day it is evident that with method and industry they can, to a great extent, be overcome. If music, like the other subjects taught to the children, is to have any part in their future life, and be a real source of enjoyment to them, it is certain that they must carry away from school with them some knowledge of notation, the alphabet of the art. Lacking this, it must seem to the musician, and to the practical man of the world, that the time spent in picking up songs by ear is almost time lost, and the grant awarded a waste of money, so far as musical education is concerned. It appears to me impossible that this assembly can countenance such an arrangement as this.

Dr. STAINER.—I am not prepared to advise that singing by ear should not count as receiving a share of the Government grant. The conditions under which the various schools exist differ considerably, and in some cases school teachers labour under very considerable difficulty with respect to giving systematic instruction in music. Singing by ear, like playing by ear, is not bad in itself. How often do we have to lament that a performer who can play or sing well is utterly lost without the notes before him. I frequently regret to find persons playing with their eyes glued on to the music before them, unable, as it were, to think for themselves for a single bar. Depend upon it, from those who know their music by heart, we get finer and more artistic performances than is the case with those whose memory has not been cultivated, and are unable to go on without the notes before them. With regard to the music employed, though much of value has been written, there is still a want. It is difficult to write an original chant, still more difficult, I think, to compose good and suitable two-part songs.

The CHAIRMAN.—Before inviting Mr. Browne to reply to the speeches which his excellent paper has evoked, I would say that the discussion has brought before us much valuable information on this interesting subject. According to the testimony of Dr. Stainer and Mr. McNaught, there is a

marked improvement in the musical attainments of those who leave our training schools. This advance in knowledge and practice will reflect on the Board and other elementary free schools in which the students will eventually teach, and so we may expect a higher standard to be reached than that which obtains now. It seems to me that the weak point of the present system consists in allowing the teachers to teach in just what way they like. Surely, there ought to be some well studied and authorized mode of tuition, together with properly selected books for uniform use all over the kingdom, rather than that teachers should do just what is right in the sight of their own eyes, with such poor and grotesque results, the account of which has aroused us this afternoon. In the old time, when Hallish's Manual was recommended for us by the Education Committee of the Privy Council, a certain definite system was followed, but now it appears that teachers are left to themselves by the various authorities who control the schools, and, consequently, their mode of imparting instruction may be good, possibly the reverse—at any rate, there is no uniformity in the method pursued. With regard to the music used, it is to be hoped that the scenarios which have fallen here this afternoon will bear future fruit, and that composers will endeavour to supply a vacancy, which various speakers have concurred in regretting. May I throw out as a suggestion, that considering the very limited time at disposal for instruction, the irregular attendance of the children, and the rough voices we generally find the lower classes possess, that it is a mistake to attempt singing in three or four parts. If good two-part songs could be written, both parts equally melodious, and the children taught to sing these in alternation, provided that this could be done unhesitatingly, it is certain that they would have gained a sure knowledge of music, which would be of distinct value for test purposes, and prove a useful foundation for future progress.

DECEMBER 7, 1884.

MAJOR CRAWFORD
IN THE CHAIR.

THE ORCHESTRAS OF BACH AND HANDEL.

By ELEANOR PROUT, B.A.

SIXTEEN years ago I had the honour of reading before this Association a paper on the growth of the modern orchestra during the past century. In that paper I expressly excluded Bach and Handel from the scope of my remarks, because, both in its composition and in the manner in which it was employed, the orchestra in their day differed widely from that of the present time. Your council have now asked me to talk about the orchestras of Bach and Handel.—I presume, as a kind of supplement to my previous paper, and I have had great pleasure in acceding to their request, not only because the subject is itself full of interest, but because it opens upon which considerable misconception prevails. It is very often supposed that there is very little variety of orchestral effect in Bach or Handel. The exact opposite is the case; it will, indeed, be quite impossible, within the limits assigned to me, to do more than touch, so to speak, on the edge of the subject, on which it would be perfectly easy, without needless repetitions, to write a small volume. I must therefore ask your indulgence for the necessarily superficial character of this paper; were I not addressing an audience of musicians I should also feel it needless to apologise for its technical nature.

The title of this paper obviously bears a double meaning, referring either to the composition of the orchestra, that is, to the nature, number, and proportion of the instruments used, or to the method in which they were employed. Both these aspects of the subject are so closely connected that they must of necessity be dealt with together. It is otherwise with the two composers. It would be difficult to find two modern musicians who differ so widely in their treatment of the orchestra as do Bach and Handel; and no one who has even a rudimentary knowledge of the subject could possibly mistake a page of one master's work for that of the other. It will therefore be most convenient to speak first of Bach and afterwards of Handel.

It may, as commencing, be well to explain briefly, for the

sake of such of our audience as have not studied the subject, wherein lies the great difference between the ancient orchestras of a century and a half ago and that of Beethoven, Brahms, or Wagner. It is not so much a difference in the instruments now employed, for, with the solitary exception of the clarinet, all the instruments used in a Beethoven symphony were known to, and written for by Handel and Bach. As a matter of fact, the older masters had more variety at their disposal than we have now; for many instruments which they used are now obsolete. But the balance of tone with them was quite different from that to which we are accustomed. The wind instrument parts were frequently doubled, and sometimes even played by several to each part, as we shall see when we come to talk of Handel. But the art of orchestral colouring, as we understand it, that is, the modification of the quality of tone by the employment of the wind instruments, was still in its infancy, though we find both Bach and Handel experimenting in this direction. But the most striking difference between the ancient and the modern style is to be found in the importance given by the old masters to the harpsichord or organ, which formed, so to speak, the foundation of the whole orchestra, in the same way as the strings do now. In the old scores we continually meet with movements in which the harmony is only indicated by a figured bass, and in which the conductor, who sat at the harpsichord or organ, had to fill up what was wanting. This custom went entirely out of use at the close of the last century; probably the latest example of it is in the sole "Falloid' orfom," in the third act of Mozart's early opera "Mitridate"—the only instance, by the way, to be found in the entire collection of Mozart's works.

The first point that will strike the student who examines Bach's scores will probably be the extraordinary variety of instruments employed. Among the strings, besides the violins, violas, violoncellos, and double-basses in modern use, we find a *violino piccolo*, the strings of which were tuned a minor third higher than those of the ordinary violin, the *viola d'amore*, the *viola da gamba*, the *violoncello piccolo*, and the *lute*. The wind instruments met with are the old *flûte à bec*, that is to say, a flute played with a mouthpiece at the end, like a fagotet, the *flauto traverso* (our modern flute), the *piccolo*, the ordinary oboe, the *oboe d'amore*—an oboe in A, a minor third lower in pitch than the ordinary instrument—the *oboe da caccia*, called also the *taille*—an oboe corresponding in pitch to the modern cor anglais—the *bassoon*, the *cornetto*—a wooden instrument, played with a mouthpiece like a trumpet, and the treble of the now obsolete *serpent*—two, sometimes three horns, trumpets, sometimes as many as four, *trombones*, *sopranos*, *altes*, *tenors*, and *bass*, and

lute and drums. It need hardly be added that these instruments are not all used at the same time; but the mere enumeration shows that Bach's scores are at least not wanting in variety of colour.

Another remarkable feature in Bach's orchestral music—and I am speaking not merely of his instrumental works, but of his sacred and secular *voices* with orchestral accompaniment—is its extremely polyphonic character. It is comparatively seldom that we find one instrument doubled by another, excepting in *a capella* movements, in which the accompaniments are in unison with the voices. More frequently there are as many real parts as there are staves in the score; and it is no uncommon thing to find an entire piece written in eight, ten, or even more parts throughout. These parts, too, are mostly all of equal importance, for instance, in the great Mass in B minor, the two choruses "Gloria tolles" and "Crucifixus" are both scored for ten real parts—four voices, four strings, and two flutes. In ordinary performances, even when the flute parts are doubled, it is nearly impossible to make them as distinctly heard as was evidently the composer's intention. In order to understand the manner in which Bach wrote, it is needful to know something of the numerical strength of his chorals and orchestra. Fortunately documentary evidence exists upon this point in a memorial addressed by Bach on August 13, 1730, to the Town Council at Leipzig, which is a report as to the requirements of church music. In this remarkable paper he says that each choir should consist of at least three trebles, three alto, three tenors, and three basses, though, he adds pathetically, "N.B.—How much better it would be if there were four to each part!" This number appears, however, to have been an unobtainable luxury. Against this choir of twelve voices Bach requires an orchestra of at least twenty instruments—two first and two second violins—or even three—two violas, two violoncellos, one double bass, two flutes, two or three oboes, one or two bassoons, three trumpets and drums, besides the organ, which, as we shall presently see, was almost continuously used in Bach's church music. Note on passing that the instruments are in the voices in at least the proportion of three to two, and you will at once see that our modern performances of Bach's works with a large chorus and a comparatively small orchestra cannot reproduce the composer's effects at all accurately, for the voices must be far too powerful. But what I particularly wish to call your attention to is the proportion of strings to wind in the orchestra. With only two, or at the most three strings to each part, the voices for the wind would stand out with unusual prominence, especially as they would not be overpowered by a large chorus. To get Bach's balance of

then we ought to have as many flutes and as many oboes in the orchestra as we have first violins. As a matter of fact, we never get anything like this proportion. It may be urged that Bach had to do what he could with the materials at his disposal; but to this it may be replied that in the document I am now speaking of Bach is writing not merely of what he has, but of what is necessary; and he says expressly that at least twelve singers and twenty instrumentalists are required for the efficient performance of church music. But even his list is incomplete, for he makes no mention of the horns, cornets, and three trombones, which we find him very frequently using in the church cantatas.

I have gone into this matter in some little detail, because it bears directly, not only on the adequate rendering of Bach's music, but on the important question of the balance of voices and instruments in musical performances generally. The large choral societies to which we are accustomed in this country, admirably adapted as they are for the performance of such music as Handel's, in which the chief importance is in the voice parts, have created a false standard in the minds of the musical public. Nowadays unless the voices overpower everything else, one is continually hearing complaints that the band is too strong. As a matter of fact, the chorus is a great deal often too strong, and many important orchestral effects are consequently entirely lost in performance. In Bach's music the orchestra is always as important as the voice parts; but if any conductor ventured to perform one of the church cantatas with the balance of tone designed by the composer, it is easy to imagine what an outcry would be raised as to the band being too loud!

I said just now that in his church music Bach uses the organ almost continuously. The proof of this is to be found in the separate figured bass ("continuo") parts for the organ, in Bach's own handwriting, which are frequently figured from the first bar to the last. The composer often copied out all the separate instrumental parts of his music; and it is unreasonable to suppose that if the organ was to be silent, he should have taken the wholly unnecessary trouble of not only writing out, but figuring the bass, instead of indicating so many bars' rests, as in the other parts. Further, as the organs in Bach's time were a tone higher in pitch than the orchestra, we find in many cantatas among the separate parts a continuo part, transposed a tone lower, and also figured throughout. No reasonable man can suppose that Bach would have given himself so much additional work if the organ were not to be played.

In examining Bach's scores one is struck, as I have already said, by the wonderful variety of his instrumentation. It is in the great series of church cantatas, of which one hundred

and fifty are already published in the Bach's Society's edition, that this is chiefly to be noticed. Sometimes only a very modest orchestra is employed, as in the first setting of "Nun komst' der Heiden Heiland," which is accompanied only by two violins, two violas, basses, doubled by one bassoon, and organ; or the cantata "Ich armer Mensch, ich Sündenknecht," beautifully scored for one flute, one oboe d'amore, two violins, basses and organ. Other cantatas are more fully scored. Thus in "Wie schön leuchtet der Morgenstern" we find, besides the strings and organ, two solo violins, two oboe d's caccia, and two horns. In the opening chorus of the cantata "Lobset Gott, weisend' ich sterben!" there is a lovely accompaniment for one flute, two oboe d'amore, violins and viola *pizzicato* throughout, with an arpeggio accompaniment, basses and organ, while the soprano chorus singing the choral is doubled in unison by a horn. In the more substantial cantatas a very full orchestra is used. Thus, in "Freue, Jerusalem, des Herrn," there are parts for two flutes, three oboes, four trumpets, and drums, besides strings and organ, and this is no isolated instance. In choruses written in the *a capella* style, with the orchestra in unison with the voices, Bach frequently doubles his chorus parts not only with strings and oboes, but with trombones and cornetto, as in the cantatas "Ach, Gott, von Himmel such' dich darzu" and "Gottlieb, nun geht das Jahr zu Ende," in which last we find in the chorus "Nun lob' mein' Seel, des Herren" the soprano doubled by first violins, first oboe, and cornetto, the alto by second violins, second oboe, and first trombone, the tenor by violas, tenor oboe (*fagotto*), and second trombone, and the bass by the basses, third trombone, and the organ pedals. Besides this, the organ played all the voice parts. Thus, be it remembered, for a chorus of three voices to a part!

A special feature of Bach's scoring, which has not yet been mentioned, is his employment of the orchestra in groups. We know from the "*Synagoga musica*" of Michael Praetorius, published early in the 17th century, that this was the old method of instrumentation, and that while more than one group of instruments was often employed, it was frequently the case that only one section of the orchestra was used for accompanying a movement. In the works of Bach we find many traces of this old method, which, it may be remarked in passing, was revived by Wagner, in his "*Ring des Nibelungen*," in which many passages are to be found accompanied by only one kind of tone colour. An example from Bach that will be familiar to most of you is the Pastoral Symphony opening the second part of the "Christmas Oratorio," in which the strings, flutes, and organ are used antiphonally with a group of two oboe d'amore

and two *oboe da caccia*. One of the most interesting examples, however, is the cantata "Gott ist mein König," one of the earliest of the series, which was written at Mühlhausen, in 1708. Here we find the orchestra divided into four groups, the first consisting of three trumpets and drums, the second of two flutes and violoncello, the third of two oboes and bassoon, and the fourth of violon, viola, double-bass, and organ. These groups are used sometimes alternately, sometimes in combination, with brilliant effect. More often these groups are employed, as in the cantata "Christen, stadt dienet Tag," where there is one group of strings and organ, a second of three oboes and bassoon, and a third of four trumpets and drums. Very frequently a song is accompanied only by one group, or a part of one. In the cantata "O Evangelist, du Donnerwort," the bass air "Gott ist gesicht" is accompanied only by three oboes and continuo. The air "An edlicher Schatz" in the cantata "Ach, wie thöricht, ach, wie richtig," has the same score. In the cantata "Denn ist erschienen der Sohn Gottes" is a song with two oboes, two horns, and continuo; while in the cantata "Scheuet doch und achet" a still more curious combination is found. The alto air "Dach Jesus will" is, in reality, a quartet, with one vocal and three instrumental parts, the score being for two flutes and two *oboe da caccia*, the latter playing the lowest part of the harmony in unison. It is only in the rare cases in which the voice is then treated, and of which another example may be seen in the air "Aus Liebe will mein Heiland sterben" in the "Passion according to Matthew," that the organ is silent. In all other cases Bach uses it continuously. The bass air "Quoniam tu solus" in the great Mass in B minor, with its accompaniment for one horn and two bassoons with continuo (the only example, by the way, of two bassoon parts that I have found in the whole of Bach's works), will be familiar to most of you. In the cantata "Herr Gott, dich loben alle wir," is a song accompanied by three trumpets, drums, and continuo; and in the musical drama "Der eingebildete Aerzt" we find a bass air scored throughout for three trumpets, two horns, drums and continuo, the harmony here being filled up on the harpsichord. Very frequently, also, an air is accompanied by a solo instrument—violin, violoncello, flute, oboe, or trumpet, and continuo only. In such cases the harmonies are filled up on the organ, and it is known that it was Bach's custom to use for this purpose only one eight-foot stop, a "Stillschlag."

A very important feature of Bach's sacred music, as you are doubtless all aware, is his employment of the choir. The larger number of his Church Cantatas conclude with a choral song in full four-part harmony, and accompanied by

the orchestra in unison. Here I would note in passing that the plan of treating the chorals as unaccompanied four-part songs is absolutely opposed to Bach's method, and therefore deserves only condemnation. The composer also frequently commences a cantata with a chorus in which some choral is treated as a *rustic feroce* in one voice, and accompanied with a loud counterpoint for the other voices and instruments. The point of interest in the orchestration of these chorals is the care which Bach takes to bring out the melody with sufficient prominence. In the plain four-part chorals just spoken of there is no difficulty, because the melody is invariably in the upper part, and is not obscured by any orchestral accompaniment. Yet even here we frequently find the choral in the soprano doubled by a horn or trumpet. But in the more developed choruses, where the *rustic feroce* may be in any voice, and especially where there are any parts above it, Bach is very fond of reinforcing the choral by some powerful instrument. Thus in the cantata "Liebet Gott was er will" *schreiben*, and "Ach wie flüchtig," a horn plays the choral in unison with the soprano. In "Wo soll ich flühen hin," and "O Ewigkeit, du Donnerwort," the soprano is doubled by a chromatic trumpet; and in "Ich freue mich in dir" by the cornetto. In the cantata "Ach Gott, wie manches Herzleid," and "Ach Herr, mich armer Sünder," the choral is sung by the bass voices, and doubled by a trombone. At other times a choral is played by the orchestra alone, frequently with very striking effect. For example, in the cantata "Wachet, betet," there is no recitative, the words of which speak of the last great day, and the voice is accompanied by the trumpet giving out the theme of the choral "Es ist gewisslich an der Zeit," so well known in this country as Luther's hymn "Great God, what do I see and hear?" Again, in the opening chorus of the cantata "Du sollst Gott deinen Herren lieben" ("Thou shalt love the Lord thy God," *Ac.*) while the voice parts are singing a fugue the trumpet above leads out the choral "Dies' sind die heil'gen zehn Gebot" ("These are the holy-ten commands") with evident reference to the words "On these two commandments hang all the law and the prophets." Perhaps the most remarkable instance, from a musical point of view, is found in the cantata "Es ist nichts Neues in meinem Lobe," in which, while the voices sing a closely developed fugue with quite independent accompaniments for the three upper string parts, making in all seven-part harmony, a group of wind instruments—three flutes-bec, one cornetto, and three trombones, enter with the choral.

"Ach, Herr, mich armer Sünder
Sieh' nicht in deinem Zorn."

Here a quite new four-part harmony is superposed on the already tangled web of sound, and these eleven real parts are

carried on together in the most wonderful manner. The æsthetic effect of this movement is no less striking than the technical. The chorus, it will be noticed, are singing the words of the Psalmist "There is no soundness in my flesh because of Thine anger," and the well known choral introduced would be familiar to all German congregations as that appropriated to the metrical version of the opening of the same psalm, "O Lord, rebuke me not in Thy wrath." Bach's works are full of touches of this kind; but I can only notice a few here in connection with their orchestral aspect.

I mentioned just now that a choral is frequently given out by a horn or trumpet, and this brings me naturally to say a few words as to the very peculiar way in which Bach treats these instruments. The passages he writes for both are exceedingly florid, and all but impracticably high. It is nothing unusual to find the trumpet written up to the upper D, and in the second of the so-called Brandenburg concertos this note is actually written for the trumpet in F, which would then be called upon to sound the highest G on the staff—with four ledger lines above the staff. With our modern instruments and mouthpieces these notes cannot be produced with certainty, and although last spring we heard Bach's own trumpet parts in the bi-centenary performance of the B minor Mass at the Albert Hall, I know from enquiry that the instrument on which it was played was a trumpet with pistons, by no means the same kind of instrument as that used in Bach's time. Still it is something to be grateful for to get the right quality of tone for these upper notes, and we ought certainly not to complain if the player uses different means to obtain them. Besides the natural trumpet Bach also uses an instrument that he calls "*tromba da tirarsi*," literally, "trumpet to draw out." This is obviously a trumpet with a slide, not, however, like the modern slide trumpet, as it possesses a complete chromatic scale, and is usually written as a non-transposing instrument. It is probable that, as suggested in the preface to the first volume of the Bach Society's edition, this is the same instrument which Bach elsewhere calls "*Discant-Posaune*"—the soprano trombone. The horn is similarly treated. In some of the cantatas we meet with a "*Corno da tirarsi*," some kind of chromatic horn with a slide; and in many places the high notes demanded from the player are quite as difficult as those in the trumpet parts. In the cantata "*Erbarme dich, Gott*," the high G—the sixteenth harmonic—is written for the horn in A.

I must pass over many points of interest that I had noted, or I shall far exceed the time allowed for this paper, and conclude this section of my subject with a few words on what may be termed the education of Bach's orchestration.

We often find him trying experiments in instrumentation, mostly for reasons connected with the text he was setting. In the cantata "Gleich wie der Regen und Schnee," there are no viola parts, but the score is laid out for two flutes-2-bec, four violas, bassoon, basses, and organ, the flutes doubling the first and second violas in the octaves. In "Gottes Zeit ist die allerbeste Zeit," where a solemn tint is required, the orchestra consists of two flutes, two viola di gamba, basses, and organ. Similarly in the Funeral Ode for Christiane Eleonore, Queen of Poland, besides the ordinary strings we find parts for two flutes, two oboe d'amore, two viola da gamba, and two lutes. In "Schlage, doch, gedrückte Stunde" the score consists of strings and two bells, sounding the tonic and dominant of the key. In the cantata "Herr Christ, der ein'ge Gottes Sohn" will be seen a very curious combination. The upper part of the harmony, which is very florid, is played by a piccolo flute, doubled in the octave below by a violino piccolo, and supported by two oboes, strings, and organ, while the alto voices of the chorus, to which the choir is given, are doubled by a horn and trombone. In the cantata "Gott ist meine Zuversicht" will be seen in one movement two oboes used for the purpose of accompanying with broken chords—quite an anticipation of a modern use of wind instruments.

It is comparatively seldom that we find any attempt at what may be called picturesque effects in Bach's scores, with, for instance, as the *Pastoral Symphony* in the "Christmas Oratorio"; but I have noted one or two that deserve mention. The opening chorus of the cantata "Hilf! bei uns" ("Abide with us for it is evening") is evidently intended by the quiet flow of the oboe parts, and the gentle iteration of violins and viola, to depict the repose of evening. Another example is more curious. It is in the cantata "Stille, ich will nicht Fischer ansetzen," the words of which, taken from the prophet Jeremiah, seem singularly chosen for musical purposes. The text runs "Behold, I will send for many fishers, saith the Lord, and they shall fish them; and after will I send for many hunters and they shall hunt them from every mountain, and from every hill, and out of the holes of the rocks." The first movement of this piece, which is a bass solo, has an agitated accompaniment for strings and oboes, evidently intended to depict the motion of the sea; but at the words "and after I will send for many hunters" the horns are introduced, and play a prominent part in the music till the end of the piece.

I cannot pass away from Bach without mentioning one more fact that will probably be new to most of you. One piece of his music accompanied only by wind instruments. This is a chorus, "O Jesu Christ, mein Lebens Licht," which

is scored for *Litana* 1, 2, cornetto, and three trombones. It is not known exactly what instrument is intended by "*Litana*," the Latin name for a curved trumpet; but it is evident from the way in which the music is written that it was some form of brass instrument, since it possessed only the natural scale of harmonic tones. The music was probably designed for performance in the open air, and the effect of the solemn harmonies by the wind instruments under such circumstances must have been most impressive.

In coming now to the subject of Handel's orchestra, I must ask your indulgence for largely repeating myself. Last year I contributed to the *Musical Times* a series of articles on Handel's orchestration, in which I went into the subject in far greater detail than will be possible now. I cannot invent new facts; I shall therefore be obliged to repeat in a condensed form much of what I said then. My consolation is that many of you will probably not have seen the articles; those who have will, I trust, excuse the repetition.

I said in commencing this paper that it would be difficult to find two composers whose scoring was more dissimilar than that of Bach and Handel. The great difference to be noticed in their instrumentation arises partly from the character of the music itself, and partly from the conditions under which they worked. Bach wrote for his own limited circle, and it may be added, largely for the satisfaction of his own artistic impulse. Handel, so less a great artist than Bach, was much more a man of the world, and it is not too much to say, always had his public before his eyes. He was as skilful in polyphonic writing as his great contemporary; but he worked on a different plan. With him a composition in many real parts was the exception; with Bach it may almost be said to be the rule. Hence from its greater simplicity and directness of expression the music of Handel will always appeal to a mixed audience far more forcibly than that of Bach, though among musicians, it is probable that the latter would be the greater favourite. Besides this, while Bach, as we have already seen, wrote for a small chorus and orchestra, of thirty to forty performers at most, Handel, especially in his oratorios, had a large force at his disposal. We have no documentary evidence, as in the case of Bach, as to the strength of Handel's orchestra; but we have contemporary testimony as to the fact that it was exceedingly powerful; and there is a tradition, for which I am unable to give the authority, that he had twelve first and twelve second violins. Another important difference in the scoring of the two composers is found in the fact that whereas, with very rare exceptions, Bach uses the organ continuously for the accompaniment of his songs, Handel, as we shall see

presently, mostly employed the harpsichord instead, and reserves his organ for effects of a different kind. There is yet one more point to be noticed. In reading a Bach score we seem to be transported into another world of orchestration; we only exceptionally meet with anything like a modern effect. With Handel, on the other hand, we are constantly meeting with combinations foreshadowing those now in use; there are, indeed, very few effects of the orchestration of the present day of which the germ at least may not be found in some one or other of Handel's works.

The instruments to be found in Handel's scores are different in many points from those employed by Bach. Handel does not use the *violine piccolo* nor the *violoncello piccolo*; he also avoids himself much more sparingly of the *viola da gamba*, which we only find in two works, the Italian oratorio "*La Resurrezione*" and the opera "*Giulio Cesare*." On the other hand, we find the harp and the *archilute* and *toorba*, two varieties of the lute which Bach never uses at all—unless it should be in some work not yet published, which is hardly likely. The wind instruments met with in Handel are nearly the same as in Bach; only the former does not use either the *oboe d'amore* or the *oboe di caccia*. The cornetto which Bach frequently employs to reinforce the soprano part of the chorus, is only found once in the whole of Handel's works. In the opera "*Tamerlano*," the song "*Per che mi nasce*" is accompanied by strings and two cornetti, which have solo passages in the opening symphony. As we meet with the instrument nowhere else in Handel, it seems likely that he tried the effect, and was not satisfied. Similarly in his "*Riccardo Primo*," we find him experimenting with the "*Chalameau*"—the predecessor of the clarinet. This instrument, too, is only to be met with once in Handel's works. The *flic-flac* is rare; the composer usually prefers the modern "*Flauto Traverso*." Horns and trumpets are much less freely employed by Handel than by Bach; sometimes in a whole opera or oratorio they will only be met with in one number; and, it should be added, that though the parts for both instruments are written higher than is usual with modern composers, the passages are far less trying and difficult than with Bach.

An important and interesting point in Handel's orchestration is, that we have the direct and positive evidence of his own scores that he used two harpsichords and two organs. The latter, it is needless to add, were not employed in the operas; but the harpsichords were used both in operas and oratorios. In the latter its function was to supply the harmony in the songs accompanied only by the figured bass, and to fill it up where it is only incompletely given by other instruments. There is a very common expression that the organ was used for

this purpose; but the edition of "Saul," published by the German Handel Society, which contains the composer's exact indications as to the employment of the organ in every number, proves beyond a doubt that this was not the case, though in the *aria* sections we find, exceptionally and for special effects, the harpsichord replaced by the organ, as in the air "Tears such as tender fathers shed," in "Deborah," in which, by the way, *organi* in the plural, is expressly indicated. A very interesting proof of the correctness of my assertion as to the non-employment of the organ for filling up the accompaniments is found in the same *aria*s. The song "In the battle here pursuing," is one of the few in Handel with an organ *obbligato*. In the score the organ part is written on two staves above the voice, and the lowest line is marked *Contra e Tutti Bassi*—the harpsichord and all the basses. In all the passages accompanied either by the bass only or by bass and violon there are rests in the organ part, though the instrument is actually being used in the movement. Similarly, in "O fatal day," in "Saul," the organ accompanies the chorus; but as soon as David begins his solo, accompanied by a figured bass, some *organo* is expressly marked. It is impossible in the face of the evidence, which might be multiplied to almost any extent, to maintain, as some do, that the organ ought to be used to accompany Handel's songs.

In using his strings for accompaniment Handel sometimes adopts the ordinary arrangement—two violins, viola, and basses; at others he has only a three-part accompaniment, the violas being either omitted or the violins being divided three parts, of which the first and second play in unison, while the third plays with the violas. Sometimes, for a special effect, a different arrangement is made. In the duet "Si ti lascio," in "Teseo," the violins all play in unison, and the violas are divided into firsts and seconds, the evident intention of the composer being that the middle parts of the harmony should be less prominent than the upper. Solo passages for the violin, so common in Bach, are rare in Handel; on the other hand, a violinello-obligato forms an important feature in several of his songs—for instance, "But O, and virgin," in "Il Penseroso," and "What passion cannot music raise and quell," in "Deyden's Ode."

In his treatment of the wind instruments Handel differs radically from Bach. The only ones he employs with frequency are oboes and bassoons. Of these he had at least four each in his orchestra. This is proved as regards the operas by the air "Quella fiamma," in "Armida," in which, besides an oboe solo, the first and second *ripieno* oboes double the violin. In the overture to "Deborah" again, we find passages in the oboe parts marked *soft* and *lento*. In the same

score waxes parts for "bassoons rippled" in the plural; while in the song "Con tanto mormorio," in "Rodelinda," and in "Behold a ghastly band," in "Alexander's Feast," there are actual parts for three bassoons.

Keeping in the numerous passages in which oboes and bassoons are contrasted with the strings, they seldom have independent parts. The oboes mostly doubled the violins, and the bassoons the basses. The latter are generally implied though seldom marked in the score; the proof being the numerous cases in which, in the middle of a movement, some *Fagotti* may be seen on the bass line, though only *Tutti Bassi*, or simply *Bassi*—rarely if ever *Bassi e Fagotti*—has been indicated at the beginning of the number.

The comparatively infrequent use of the flutes by Handel is rather striking. In many scores they are not to be found at all. When they are met with it is mostly as solo instruments, as in the air "Through the land," in "Athalia," with its important passages for two flutes in chords. "Tears such as tender fathers shed," in "Deborah," and in the Dead March in "Saul." The old flûte-bec is occasionally found in the operas; for instance, in "Tamerlano," where the part "Vivo in te" has parts marked *Trombe e Flauto 1*, *Trombe e Flauto 2*, which can only mean that each part is played by one flûte-bec and one modern flute in unison. Sometimes the violins are doubled by the flutes in the octave above, as in the air "O come, let us worship," in the Chandos Anthem "O come, let us sing unto the Lord."

The horns and trumpets are used chiefly as melodic instruments, very seldom in the modern way, for filling up the harmony or reinforcing the rhythm; though the horns are occasionally employed thus, as, for example, in "There the break sparkling nectar drowns," in the "Choice of Hercules," where we find long sustained notes for horns *passadivo* in the middle of the harmony. The *passadivo* of the trumpets is extremely rare; I can only recall one instance—the close of the chorus "Behold the blessing sun stays," in "Joshua." The drums are mostly used with the trumpets in the *swell*, though occasionally Handel employs them for dramatic effect, as in the storm-chorus "Avert these arms," in "Semele," in "But the waters," in "Israel," and in the storm-symphony at the commencement of "Riccardo."

It is a curious and inexplicable thing, that in the whole of Handel's works, trombones are only to be met with in "Saul," "Israel in Egypt," and the Dead March in "Samson." In "Saul" and in "Israel," the latter especially, they are used most admirably, and it is difficult to believe that the composer, who was continually trying to increase the resources of the orchestra, should have discarded instruments of which he had so amply proved the effectiveness. I cannot help

thinking that he did employ them in other oratorios : because, both in "Saul" and "Israel" the parts are not in their proper places in the score, but are written on separate sheets at the end. Is it not probable that there were similar treble-bass parts to other works, and that, being on loose sheets, only these two are preserved ?

Handel uses a single wind instrument, *obbligato*, less frequently than Bach in the accompaniment of his solos, but five examples are to be met with in his scores. We find effective flute solos in "Softest sounds" ("Athalia"), "In gentle murmurs" ("Jephtha"), and "O sweeter than the cherry" ("Ama and Galena"), which last, by the way, is generally misquoted, by being played on a piccolo. An example of a lovely oboe *obbligato* may be named—"In Jehovah's awful sight," in "Deborah," and "Guardian angels," in "Time and Truth." The bassoon is more rarely used in this manner, but five examples may be seen in the duet "To thee, thou glorious son of worth," in "Theodora," where the *obbligato* is played by two bassoons in unison throughout, and in the short *To Deum* in A, in which the song "When thou vouchest upon Thee" has an important accompaniment for solo flute and bassoon, and "We believe that Thou shalt come to be our Judge," a no less important *obbligato* for oboe and bassoon. We see a solo horn in "Va tacite e nascosta," in "Grillo Cantare," and "Mirth, adieu, my of thy crew," in "L'Allegro"; while a trumpet *obbligato* is heard not only in such familiar pieces as—"The trumpet shall sound" ("Messiah"), and "Let the bright Seraphim" ("Samson"), but in "Thou art the King of Glory," in the *Domine, Te Deum*, "Since the race of time began," in "Joseph," and "To God, our strength, we lend and cheer," in the "Occasional Oratorio."

Though the strings and harpsichord formed, as to speak, the staple of Handel's accompaniments, it must not be supposed that he did not sometimes score much more fully. In the duet "Fuer di periglio," in "Florinda," we find strings, two flutes, two oboes, and two bassoons, the wind parts being, in places, written in a very modern fashion. The air "Happy Beauty," in "Time and Truth," has oboe, bassoon, and horn; while "Wise men flatter," in "Judas Macabeus," contains parts for flute, oboe, bassoon, and horn, all *obbligato*. Plenty of other examples could be given, but those already cited will be quite sufficient to establish my point. The fact is that Handel worked on an altogether different system to that now in vogue, and, with him, special effects for the wind were reserved for extraordinary occasions, instead of being lavished on every number of his score.

I said just now that Handel anticipated nearly every modern effect of instrumentation. I have already trespassed

as your time to such an extent that I must not fully prove my words, for this would take too long; but I will give a few examples, which I could easily trouble if necessary. The characteristic effect of all the strings, *fiatante*, will be seen in the air "Take your harps," in "Esther," in which, curiously enough, the harp is not employed, though it is found in the air "Praise the Lord with cheerful noise," in the same oratorio. The *ordoni* of violins and viola, combined with the *fiatante* of the basses, is used most effectively in the song "Here, amidst these shady woods," in "Alexander Balus." Holding notes for wind against detached chords for strings may be found, among other places, in the chorus "For Zion lamentation make," in "Julius Macesbaum." For the variously contrasted groups of the orchestra, I may point to the opening of the Dettingen Te Deum, and for full harmony for brass alone, to the battle symphony in the third part of "Saul." Heyerbeer has received much praise for his ingenuity in writing a trio for voice and two flutes, in "L'Étoile du Nord;" but Handel had done the same thing a century and a half before in "Admetus." Berlioz, in his "Traité d'Instrumentation," speaks of Meyerbeer getting a "cold, cadaverous tone" from his orchestra, to depict the appearance of the ghosts in the Resurrection of the Mass ("Robert le Diable," Act 3). He was evidently quite unaware that Handel had used precisely the same orchestral effect in "Saul," where the witch of Endor calls up the ghost of Samson. I could continue on this topic at almost any length; but I think I have said enough to justify my attention as to the anticipation by Handel of modern orchestral effects.

A few words should be said as to some of the curiosities to be found in Handel's scores, though this, again, is a point on which I cannot do more than touch. In only one of Handel's works do we find four independent horn parts. These are to be seen in "Gutho Genua," the opening chorus of which opera has two horns in A and two in D, with full chords for the four—quite an anticipation of the modern manner of enriching the harmony. In the same work we find a rare instance of a double orchestra; besides the usual orchestra in front of the stage, consisting of the strings, oboes, and harpsichord, there is a large band on the stage, composed of one oboe, two violins, viola, violoncello, bassoon, harp, viola da gamba, and theorbo, all the parts being oblique. Another instance of an orchestra on the stage is found in "Academiæ." Here the chorus "Ope' uno archet'o" is accompanied by strings and trumpets in the orchestra, and oboes and bassoons on the stage. In the song "Poh ben naseer," in "Giustino," there are five flutes in the score; the first and second flutes are both doubled, besides which there is a bass flute playing with the violas, and going down to tenor F.

In the chorus "There let the pealing organ blow," in "L'Allegro," Handel employs the contrabasso, apparently for the only time, and probably as an experiment.

One of the most remarkably varied songs in all Handel's works is "Hark, hark! he strikes the golden lyre," in "Alexander's Feast." Here the accompanying orchestra is mostly divided into three groups, the first consisting of two flutes and organ solo (a combination to which Handel was very partial), the second of two violins and viola, and the third of harp and mandolin in unison accompanied by two violoncellos and double-basses, all *pizzicato*. The combinations and contrasts of tone in this song are as striking as they are novel. Not less remarkable is the symphony at the beginning of "Breathe soft, ye gales," in "Esther." Here a group of two flutes, two oboes, two bassoons, violoncellos, double-basses, and organ is answered by another consisting of five violins, viola, harpsichord, tenor, and harp. In two choruses of "Solomon" also we meet with an elaborate division of the string parts. In "From the east" and "Draw the bow," the right strings have separate parts from the principals, giving harmony in eight and nine parts for strings alone. The song "Will the sun forget to streak?" in "Solomon," contains a very curious accompaniment, an important obligato part being marked for a solo oboe and all the flutes in unison.

I had noted many other points to which I should have liked to draw your attention, but my paper has already extended to such a length that I must hasten to a close. I will therefore only mention one more remarkable combination. In the Italian oratorio "La Resurrezione," one of Handel's earliest works, we see a song, "Per me già di nuovo," in which, besides the ordinary strings and harpsichord, there are three solo parts, one for a violin, a second for a viola da gamba, and a third marked for *tutti flauti a un oboe sono*, all the flutes and a muted oboe. Here the combinations are quite as interesting and curious as in many of the other pieces of which I have spoken. As a matter of fact, Handel's genius for the invention of orchestral effect is only second to his grandeur of conception and his wealth of melody.

Inimately connected with the orchestration of Bach and Handel is the vexed question of additional accompaniments. Into this most interesting subject it is impossible to enter now; but I think you will easily see that some kind of addition to, or modification of, the scores of both composers becomes a necessity, first because of their both using instruments not now to be found in our orchestras, and secondly and chiefly, because both left so much to be filled up on the harpsichord or organ. The one fundamental principle to be observed in writing such accompaniments is that they must

conform as closely as possible both to the spirit and to the letter of the original.

It has been seen that Handel's instrumentation foreshadows the modern style far more than that of Bach. It is nevertheless difficult to point to any modern composer whose orchestration may be said to follow the lines of Handel's. On the other hand, much of Wagner's scoring seems to show the direct influence of the style of Bach, not only in the combining instruments of one tone-colour, which has been already referred to, but in the individual importance of each separate part. Many passages might be found in "*Die Meistersinger*," "*Tristan und Isolde*," or "*Parsoif*" which are quite as polyphonic as those to be met with in Bach. I do not pretend to decide whether or not this be merely a coincidence; but the fact remains, and very curious it is.

In concluding this paper, which has extended far beyond the limits I had intended, I must apologise for its length, and for its very incomplete character. Only those among you who happen to have made a special study of the scores of Bach and Handel, can have any idea how much there was to be said; and I feel sure that those who know most about the subject will be the most ready to make allowances for any shortcomings in dealing with it.

DISCUSSION.

The Chairman.—I am sure, ladies and gentlemen, we have all been delighted with the paper which has just been read. It has perfectly amazed me, the amount of information which has been compressed into the limits of time at Mr. Proot's disposal. I see so many gentlemen around me who are thoroughly competent to discuss the paper, that I shall not interpolate any remarks of my own, but I trust that Sir George Macdonald, whom I see present, will favour us by commencing the discussion.

Sir George Macdonald.—Mr. Chairman, I came to day somewhat more in the hope, which has been thoroughly fulfilled, of being instructed than with any intention of troubling the company with any remarks of my own. I fully accord with what you say, that it is remarkable to find, in so short a paper, so large an accumulation of facts, and such important attention to details, as that which we must all admire in the paper which Mr. Proot has read to us. Two or three points I may illustrate, while I by no means wish to dissent from what has been brought before you. On the subject of harpsichord and organ accompaniment to the works of Handel, I had the privilege of a long conversation with Sir George Smart. He, in very early childhood, had

an ardent desire to acquire qualifications for directing musical performances, and, when a boy in the Chapel Royal, he obtained leave to turn the pages for Josh Bates, who conducted the Ancient Concerts. This was the person who instituted the famous Commemoration of Handel in Westminster Abbey. He was nineteen years old when Handel died, and professed to have witnessed the performance of Handel's works under the composer's direction. Thus we have a chain of evidence from Bates, who heard the music under Handel's supervision, to Smart, who turned over the leaves for Bates, and observed all his specialities. He had, by the side of the organ in the Hanover Square rooms, a harpsichord. In choruses he played on the organ; in most of the songs and in all the recitatives he played on the harpsichord. In some few instances, which seemed to be of a special and exceptional character, he used the organ in the songs. The organ part was not merely the duplication of the voices, but when the music was not in florid counterpoint it would be the amplification of the harmony. The harpsichord part of the songs was contrapuntal. It was not merely the filling up of the harmony, but improvisation in the case of Handel, and the carefully considered production, in the case of Bates, of an interesting florid contrapuntal part. It had been always the custom, in Handel's time, to accompany recitatives on the harpsichord, strengthened by a single violoncello and double-bass player of the bass part only, and this accompaniment for recitatives was made interesting by the "sprinkling"—I remember Sir George Smart using that word particularly—of harmony, or spreading it in *arpeggio* across a large part of the compass of the instrument, and so confirming the voice with the note which was to be prominent in the succeeding phrase: never being strack together with the voice, succeeding vocal closes, and anticipating the frontal notes of new phrases. It had always been the custom to accompany in the opera, as much as in the oratorio, recitative in this manner, but the famous violoncello, Cervetto, who was the chief player in the King's theatre, frequently, in the course of a dramatic performance, when some stage action was to proceed, or a wait was for the entrance of a principal character, or a chair had to be brought to the front, or some delay intervened in the rhythmical proceeding of the music, he played *arpeggios* and other florid figures on his violoncello, which were much admired by lovers of the instrument and enthusiasts for the artist. Cervetto went to the Ancient Concerts full of the praise he had received for his operatic exhibitions, and inserted such *arpeggiated* arrangements into the recitatives, until he was stopped by Bates, who insisted that no such thing as the prominence of the violoncello could be allowed

in the recitative as the playing of double stops on the viola, or running up-divided notes on the chord, which were entirely out of character with the music, and could not be allowed on any account. Sir George Smart went on to tell me that the only professional quarrel in which he had ever been concerned was with Lindley, the violoncelloist, at the oratorio performances at Drury Lane Theatre, who resented the practice of his predecessor, and wanted to make such florid parts for the violoncello until Smart, his conductor, forbade him, and thus was the ground of their quarrel. Thus we may see that the extremely ugly effect which had been long preserved, of accompanying recitatives with the harmony only of the violoncello and double-bass, is contrary to the uses of the times at which the music was written, and, happily nowadays, is going into disrepute. Probably the greater sobriety of the concert pianoforte than of the harpsichord may make entirely dispensable the assistant bass part by the violoncello and double-bass player which may have been very necessary for the thin tone and the want of sustentation in the harpsichord as an instrument. Further, to speak of the groups of instruments which characterise so very much the scoring of Bach, one may adduce the custom, in this country, in earlier times, of assorting the viols together, hautboys together, and shewens together, and a collection of one class of instruments was called a "consort." Thus, there might be a consort of viols, or a consort of hautboys, and at that time it was rare, but not entirely unknown, to have a mixture of one consort with another consort, and there is a passage of Lord Bacon's which refers to the mixture of one consort with another consort, and then it had the name of "broken music." A pretty application of this term occurs in the play of "Henry V." when the king is courted Princess Katharine, and she makes very sad havoc of the English pronunciation. The king says, "Sweet Catherine, your speech is broken music, for your voice is music, but your English is broken." With reference to the variety of instruments employed by Bach, I can very often conjecture that some persons in his band must have had the ability to play on more than one instrument, and occasionally left this to go to that. It seems to me extremely probable that such was continued far beyond his time. For example, I cannot suppose it possible that those trombone players would be engaged to play in the "Hallelujah" when Mozart wrote his orchestration, and have parts to play only in the introductory movement in the overture and in the two small quartets in the last act, which are always sung without any accompaniment. There must have been either some different duty for them in other portions of the work or there must have been some tradition of these instruments to duplicate the choral voice

parts, and I think it is a very possible thing that in Bach's time his horn players or trumpet players, who had no parts perhaps in but a single number in a long work, would play violins throughout the rest of the performance. On this I can say nothing that would add to what Mr. Frost has said, my. I will not presume to call these additions in, but only refer again on the important facts he has brought before you, and which may, I hope, in their shadowy sound, help to enforce the substance of what you have heard.

The Chairman.—If no one else wishes to make any remarks I suppose we must close the discussion, but, I think, we must all unite in our best thanks to Mr. Frost for the very interesting paper he has read. I am perfectly certain that even those who are not so conversant with orchestral work as he is must have derived both pleasure and profit from the paper, because these technical matters have been placed before us so remarkably clearly.

(The vote of thanks was carried unanimously.)

Mr. Frost.—I do not think, Mr. Chairman, that I need detain the meeting longer than to thank you very much, not only for the vote of thanks you have just heard, but for the patience with which you have listened to my paper. I should just like to say with reference to one thing which fell from Sir George Macdonald, that I think there is very strong presumption as to the correctness of the view he took as to players doubling parts in certain cases. I believe there is strong reason to believe that the flutes were generally played by the oboe players in many cases, with Handel certainly, because in Handel it is a very rare thing to find flutes and oboes in the same number. But I do not quite agree with trombone players or trumpet players being employed also for violins, for this reason: the trombone players were probably the same as the trumpeters, both being brass instruments, and I do not remember at this moment any example of the trumpets and trombones being used in the same score. The use of the trumpet is so frequently and so often found with the oboe in the same number with the strings that it is impossible that the trumpet players, at all events, could have doubled their instruments, or it is not likely at any rate, because if they did the string parts must have been proportionately thinner, and they were thin enough as it was. But I think very likely the trumpeters and trombone players were the same.

(A vote of thanks to the Chairman concluded the proceedings.)

JANUARY 4, 1886.

CHARLES STEPHENS, Esq.,

IN THE CHAIR.

THE MANNERISMS OF BEETHOVEN.

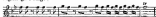
By J. S. SULLIVAN, B.A.

It was originally my intention to write a paper on the mannerisms of the masters, but time would have failed me to tell of Spohr the mannerist *par excellence*, of Mendelssohn with his "Midsummer Night's Dream" figures and harmonies, of Chopin with his peculiar chords and groping of notes, and of Schubert, Schumann, and others, so I determined to limit myself to the one great master—Beethoven. Let me say a word or two about the title of my paper. You may not agree with it, but I want you, at any rate, to understand what I mean by the mannerisms of Beethoven. They are those ruts and grooves into which his mind and pen frequently glided. If you ask why I call them mannerisms, I reply that no word better suits my purpose. Mannerism means adherence to a manner, or sameness of manner, and I am going to try and show how Beethoven repeated over and over again certain peculiarities of harmony, modulation, progression, and development. I am well aware that the word mannerism is commonly used in a disparaging sense; that it implies faultiness of manner, and carries with it besides the idea of affectation and also of excess. Now looking at the word from an etymological point of view, its meaning—like that of the word *manner*—appears to me quite general. Take another word with the suffix *ism* from the Greek *opsis*, the Latin *visus*—the word *egotism*. Some dictionaries establish a nice distinction between *Egotism* and *Egotism*, or *Egotism* as it is called, but there are other dictionaries, and good ones too, which give to the former word, first the plain meaning, belief in or adherence to self; secondly, the one used in ordinary language, too much belief in self, thinking too much of self. Dean Trench in his charming little book "On the study of words" says:—"What a multitude of words originally harmless have assumed as harmful as their secondary meaning; how many worthy have acquired an unworthy." Of this multitude the word mannerism may be one. It is differently used by writers. Of the secondary meanings which I have named sometimes only one is taken. For example, the writer

of the article "Spohr" in Sir G. Grove's "Dictionary of Music and Musicians" speaks of that composer as a mannerist, and reminds us of the melodious phrases and cadences, chromatic progressions, and enharmonic modulations, "in themselves beautiful enough and most effective," which occur over and over again in his works. Thus the manners are not declared faulty, only they are carried to excess. Again, Lord Macaulay is one of his essayists:—"Mannerism is sometimes not only pardonable but agreeable, when the manner though vicious is natural." Here the idea of affectation seems excluded, and also that of excess, for surely moderate use of a vicious manner could be neither pardonable nor pleasant. I take then the liberty of using the word in what I call its primitive sense—viz. sameness of manner, self-repetition. I cannot attribute to Beethoven faultiness of manner, although as a human being he was perhaps not exempt from errors, if any, they originated—as Hazlitt has well said of Shakespeare—in the fulness of gigantic strength. I am going to accuse him of having once at least fallen into excess; and at the risk of incurring your displeasure, I am going to point out one or two of his manners which appear to me to sever of affectation in so far as they are artificial, *voluntarily* rather than natural. So in a small way I accept the secondary meaning; and hence my subscription appears to me a conventional one.

Beethoven was particularly fond of the device of diminution—i.e. presenting a figure three or a figure six notes of smaller value. Its employment is legal writing dates from a remote period. There is nothing special about the manner in which it was used by Beethoven for his figure threes, yet the fact that he made diminution a prominent feature of his figures in the Piano-forte Sonatas, Op. 105 and Op. 110, and of the first movement of the C sharp minor Quartet deserves notice. With the old contemporaries it was a device and nothing more. Bach used it cleverly enough; so far as mere ingenuity is concerned he perhaps surpassed Beethoven.

There was too the old ornament known as *Allegretto* which Beethoven posited in his Pastoral Symphony, and immortalised in his "Leonora" Overture, No. 3. In the former the nightingale sang:—



In the latter occurs the following passage:—



This ornament may have suggested to Beethoven his mode of

working up a phrase or figure so as to intensify the effect, to lead up to a climax. And Beethoven profited too by the hints thrown out by his predecessors, Haydn and Mozart. In the Jupiter Symphony, for example, Mozart writes—



and Haydn, in his Quartet, Op. 76, No. 3—



and again, in the Finale of No. 3 of the same set—



But Beethoven made continual and more marked use of dissonance. In the first movement of the Sonata, Op. 32, No. 2, we have—



and in the second movement of same—



There is an interesting illustration in the first movement of the Waldstein Sonata, Op. 53, in which, besides ordinary

declination, each bar gives figure in more and more condensed form—



and in opening of the *Finale* of Op. 33 we find—



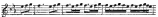
Then in first movement of B-flat Symphony we have—



In "Lazarus" Overture, No. 3—



I may also mention another example in Op. 33, No. 1—



As Beethoven, for purpose named, diminished notes of phrases, so he, at times, for a contrary purpose, increased, or, to speak technically, augmented the same. You will find a notable example in the *Andante* of the *Bagatelles* for Piano.

In the matter of theme development Beethoven had a manner which distinguished him from his predecessors, Haydn and Mozart. They took figures and phrases from their first and second subjects, and by the aid of counter-point and canon did many wonderful things with them. Haydn, in some of his quartets, shows ingenuity of the highest order. But Beethoven was fond of taking a fragment of a subject and making it, as it were, the germ of a new thought. You will, of course, at once think of the Pastoral Symphony. Each of the first three bars is worked out so as to make us forget its original character and connection. Take, for example, the second bar of the opening theme—



Later on Beethoven seizes hold of it, transforms it, and makes it—to use a common phrase—speak for itself. I refer to the passage beginning—



For 35 bars these notes are repeated with changes of harmony, so that the humble bar acquires independent life and meaning. Turn now to the Piano-Sonata, Op. 33. In the third bar we have the ordinary little figure—



but in the development section it forms the germ of the pathetic phrase commencing thus—



and you will remember what the composer makes, in the code, of the ordinary fourth bar—



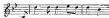
I have pointed to two works in which a single bar or a prominent figure has been singled out for special treatment; but now I pass on to still more minute sub-divisions. In the Sonata in D (Op. 10) we have the phrase—



Beethoven uses the whole of it for purposes of development; also the last two bars—



and then cutting off the final scratch works up the three notes into a peripatetic and passionate phrase. Then, again, look at Op. 106. The theme—



is cut up into no less than five fragments. You will find in the first movements of the Fourth Symphony, of the two Quartets in E flat, Op. 74 and Op. 127, of the Piano Trio Concerto in E flat, Op. 71, the Piano Trio in E flat, Op. 97, and in the "Leonore" Overture, No. 3, further illustrations of this peculiar process. The various members of a fugue theme are used separately as matter for the episodes. But fugue themes—at least the good ones—are specially prepared for this purpose; whereas Beethoven seemed to delight in separating where apparently there was no joint; in dividing where there was no natural division. The cells of a plant, diverse in shape, all possess an individual life of their own, and so it is with these detached and irregular fragments of Beethoven's themes. In Bach's fugues we are astonished at the cleverness and ingenuity of the episodes founded on the detached members of his subjects. In Beethoven's works we marvel at the new themes which spring suddenly into life, somewhat as did the men and women of Deutschland and Pyrrus from the stones which they threw behind them. It is not, however, the extraordinary nature of these trans-

formations to which I desire to call your attention so much as to the frequency of their occurrence.

In 1833, an interesting paper on form was read here by Mr. Ferdinand Praeger. He justly objected to the grouping together of four disconnected movements and calling them a sonata, as if they formed parts of an organic whole. He told us "that the movements of a sonata should be connected by links or reminiscences, culled from the chief subject, the episodes, or the second subject." Beethoven, when short of a movement may, as Mr. Praeger asserted, have sometimes sought for a ready-made one in his portfolio, but in many of his sonatas, quartets, and symphonies he established a connection between the various movements so that, in spite of differences of mood or movement, they read as chapters of one tale, and not as distinct tales. In some of Bach's preludes and fugues we find a connecting link. In No. 5 of the *Wohltemperirte Clavier* the prelude begins—



and the fugue theme with some notes—



So No. 18—bass of first bar of prelude—



fugue theme—



Then in Haydn's quartets there are some curious attempts in this direction. I would ask you to look at Op. 2, No. 4, and Op. 75, No. 6. But I will now give you one striking example. In the first movement of the Quartet in G major, Op. 74, No. 3, the two bars preceding the recapitulation section, and the first bar of principal theme, are as follows:—



In the *Finale* we have—



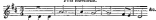
not only the same chord, but in both movements the principal themes commence with the same notes. So Bach, so Haydn, and so I might add Schubert—for if you will take the trouble to look at the four movements of his Quartet in E flat (Op. 124, No. 1) you will find them all commencing with the same notes.

To return to Beethoven. We find similar outward resemblances in his works. In the Sonata in D, Op. 10, No. 3, the first two movements commence with the notes—



In Op. 27, No. 2, the so-called "Moonlight" Sonata, the first and last movements commence with the same notes; and in Op. 31, No. 2, the first and second movements begin with an *argento* chord. These indeed are but feeble links, as striking but not more so than those which we have quoted from Bach and Haydn. Beethoven, however, went beyond this, and bound movements together by far stronger ties. Take, for example, the early Sonata in D (Op. 28). The themes of the second and fourth movements are evolved from the theme of the first movement. Let me play them—

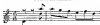
First movement.



Second movement.

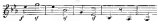


Fourth movement.



And I believe the Scherzo theme may be considered as evolved from the passage immediately preceding the recapitulation section of the first movement.

In the *Scherzo* of the "Eroica" we have—



which carries us back to principal theme of first movement—



In the *Fourth Symphony* compare the principal theme of the first movement with opening of third—

First movement



Third movement.



I must leave the symphonies, or might go on giving illustrations of a similar kind from the *Sixth* and the *Seventh*.

Now turn to the *Quartet* in A minor. Here is the mournful theme of the first *Allegro*—



here is the theme of the passionate *Fine*—



and, again, here is the commencement of the *Alto* *Deux* *Troisième* fourth movement of the B flat *Quartet*, Op. 130, originally intended to form part of this A minor *Quartet*—



The connection between these movements is felt as well as seen; there is outward and inward resemblance. I will not leave this quartet without reminding you that it opens with the notes—



and that the second movement opens with the same two notes—



I could go on giving you examples of a similar kind, and finding how strongly Beethoven adheres to this manner of connecting movements, I class it among his mannerisms. At the commencement of my paper, I spoke of traces of affectation. Are they not to be found in some of the examples I mentioned, when we have the letter rather than the spirit? I will give you one more. The three orchestral movements of the Ninth Symphony present logical sequence. One feels that they are parts of an organic whole, but not because the principal theme of the opening movement begins with the notes—



the *Soleros* with—



the *Adagio* with same notes—



This resemblance is surely not the result of accident; it is purely an artifice, which neither adds to nor detracts from the power and grandeur of the music.

Beethoven was extremely fond of repeating notes, chords, bars, and, indeed, whole phrases. Of notes, I may mention the repeated E flats in the vivace of the Quartet in F, Op. 133—



the repeated B flats at the commencement of the tenor solo in the Choral Symphony, and the famous G's in the transition from the introduction to the first movement proper of the Seventh Symphony. Of repetitions, chords, I would mention the endings of the Fifth and Eighth Symphonies, and the syncopated passage in the "Eroica"—



Of bars, the first example that will occur to you is the iteration of—



in slightly altered form, in the first movement of the Pastoral Symphony.

Four-fold repetition of bars is to be found in all the three symphonies, in the overtures, "Coriolanus," "Egmont," and "Leonore," No. 3, and other of the master's works. Let me play you an example from *Pleasant of the Fourth Symphony*—



and another from first movement of the Eighth—





Of repetitions of whole phrases I may refer you to the Larghetto of the Violin Concerto, to the *Scherzo* of the Ninth Symphony, which has been styled "a miracle of repetition without monotony." I will play you a passage in the last quartet, which I venture to call "a miracle of repetition with monotony." It is repetition carried certainly to excess. You shall hear it and judge for yourselves—





and twenty-eight more bars in same style.

In connection with this manner of repetition I would notice Beethoven's habit of dwelling for a very long time on one chord. From a host of examples I will give you two—

"Egmont."



Waldstein Sonata.



No one can attentively examine Beethoven's work without being struck by the peculiar and frequent use he makes of the chord, and also of the key of the minor second of the scale. Haydn and Mozart used the chord in its first inversion, the

so-called Neapolitan sixth. But I may go back to Bach: there is that striking passage in the E flat minor prelude (Wohl. A. Bk. 2)—



In Beethoven we find the chord, however, in its original position, and in both its inversions. I fancy Beethoven was the first to pass suddenly to the chord in its original position. An example of first inversion, farther but yet striking, is the following passage from the last movement of the Moonlight Sonata—



The *afternoons* and the long dwelling on the chord are quite Beethovenish. We have something quite different from the soft and tender effects of his predecessors. The love duet between the Count and Susanna, in "Figaro," and the close of first section of the *Anna*, "On English Fern," are fairly repre-

imitative of the use made of the chord before our master's time.

Mozart—



Haydn—



Here is another example from Beethoven's Sonata, Op. 30, No. 2—



And another from the Seventh Symphony—



Here is an example of second inversion from No. 3 of the set of songs entitled "An die ferns Geliebte"—



And now for the first position of the chord. Near the close of the second movement of the Sonata in D, Op. 28, we have—



And in the second movement of Quartet in F, Op. 39, No. 1—



I have one more very fine illustration from the "Et incarnatus" of the Mass in D—



And now for a few illustrations of Beethoven's passing

suddenly to the key of the minor second, and returning with equal suddenness to first key. I need not play, but only remind you of the opening of the Sonata Appassionata, and of the Quartet in E minor, Op. 39, No. 2. Near close of *Andante favori* we have—



And in slow movement of Op. 106—



And in Ninth Symphony—



A very fine example occurs in the *Finale* of Quartet in G, Op. 28, No. 2—



The chord of augmented sixth on flattened sixth degree of G becomes by enharmonic modulation dominant seventh of A-flat. We find a similar modulation in first movement of Ninth Symphony, and in Rondo a Capriccio for piano, Op. 129.

A last example from Quartet in F minor—





I could give many more, but pass on to notice these sudden changes from loud to soft in the full swing of a movement. One passage I quoted to illustrate use of chord of minor second. Here is another from the same Symphony—



In the *Finale* of C sharp minor Quartet we have—



And in Eighth Symphony—





And in the *Scherzo* of Ninth—



Mozart, with his "false relations" in the introduction of his C major Quartet, made some of the critics of the day assert that either composer or copyist had gone wrong. And Beethoven had his peculiar way of worrying pedants and critics. His mixed tonic and dominant harmonies. There are four famous passages which I need only mention—the horn entry in the first movement of the "Eroica," just before the return of principal theme, the concluding bars of the *Allegretto* in the Quartet in E minor (Op. 59, No. 2), the transition from the *Scherzo* to the *Finale* of the C minor Symphony, and the coda of the first movement of the Sonata in E♭, Op. 82a. In the Piano and Violin Sonata in A minor, Op. 23, we have the following passage—



Tonic harmony in violin and bass parts, against dominant harmony in accompaniment of right hand, and vice versa; and in Piano and Violin Sonata in C minor, Op. 30, No. 2—



somewhat similar to the last. When violin sounds last note, C as tonic accompaniment strikes third inversion of a dominant seventh of new key. You will find another example in *Finale* of Piano Sonata, Op. 10, No. 3.

Then there are those hammer strokes, those loud notes or chords, generally followed by a pause, during which the listener can only wonder what is to come next. I must only venture to give a few examples. *Quartet* in D, Op. 16, No. 3—



From funeral march of "Eroica"—



Fourth Bagatella, from Op. 106—



From Op. 59, No. 1—



From the Seventh Symphony, first movement—

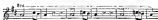


and Finale of Eighth Symphony—



Beethoven had a peculiar mode of modulation—a step by step change—from one key to another. It was not that in the

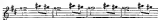
matter of modulation he was tired: some of his progressions are exceedingly bold. At times he changes key without preparation, without warning of any kind. At other times, however, he leads you so gently that, though conscious of a change, you are all the while uncertain as to your ultimate destination. My first example is from Piano and Violin Sonata, Op. 22, No. 2—



He passes from D (or apparently A) to F by first flattening the C, then the B flat. After passing a moment on the dominant chord of F, the violin begins again—



The same phrase is now repeated four times, but with enharmonic changes: for G, D#, A#, G, read F#, A#, G#, F#—



Then further mystification, and an unexpected return to key of A.

In the twenty-second of the Diabelli Variations we have—



I have already trespassed too much on your time and patience, and refrain from further quotation. But I must name a few more works in which you will find some excellent examples. Those I have given you I selected on account of their brevity:—

- | | |
|------------------------------------------------|---------------------------------------------------------------------|
| First movement of Quartet in D, Op. 18, No. 3. | |
| Last " " " " " " " " " " " " | Et. 18, Op. 55, No. 2. |
| Last " " " " " " " " " " " " | Concerto in G, Op. 28, No. 2. |
| First " " " " " " " " " " " " | Op. 106; also, Polonaise, Op. 26, and "Rule, Britannia" Variations. |

This manner is, to my mind, not altogether free from affectation.

I could still speak to you about the master's very frequent use of the Dorian mode in his later works, about his peculiar use of chord of \sharp , about his "intervals of expectant repose," about his elliptical style, about his diatonic melodia, but time forbids, and I pass on hastily to Beethoven's pedal points. They differ from those of his predecessors in length, in character, and in characteristic power. Their variety is infinite, but they have all the composer's sign-manual; you would no more mistake one of Handel's, Mozart's, or Haydn's for one of Beethoven's than you would mistake Chaucer or Spenser for Shakespeare. We have seen how fond Beethoven was of repetition, as his finest pedal passages the pedal note is not sustained, but repeated and ornamented; we have seen how he turned up a phrase by dissimilation; this again forms a marked feature of his pedal points. We have seen how he mixed tonic and dominant harmonies: in his pedal points we find this mixture carried to the verge of boldness—I was almost going to say madness. Think of *Carnival Symphony*, close of Op. 106, and the "*In gloria*" of the *Mass in D*.

To point out the use of a particular chord, to call attention to the employment of some particular device, to show how phrases, how movements are linked together, all this may be well. But I hesitate to pick to pieces these wonderful pedals of the *Waldstein Sonata*, of the *Fifth*, *Seventh*, and *Ninth Symphonies*, lest when you hear them you might recall my feeble words, and, occupied with their letter, might lose something of their mystery and majesty. There are moments in Beethoven when to feel seems better than to understand.

In conclusion, I must remind you of my self-imposed task—viz., to show that Beethoven had certain manners, and that these manners are repeated over and over again in his works. I want you clearly to understand that I have not in any one case given you an exhaustive list. I have merely given you samples, and, so far as my judgment is concerned, some of the best. I could easily have increased the number, but that would have meant a paper of greater length. I can truthfully speak of the shortcomings of the one which I have just read to you: it falls very far short—so far as length is concerned, not to speak of other imperfections—of what it might have been. For example, of the discussions which I collected before writing, I have only used about one half. I tried to make my paper short, not long. Search Beethoven's works for yourselves, and I think you will come to the conclusion that it was not lack of material which caused me to stop, but rather a desire not to waste your time or tax your patience.

DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, I am sure we must all feel very much indebted to Mr. Shedlock for the very able paper he has placed before us. He has ventured to speak boldly on the subject of a very great man, but there is no amount of greatness which should shut us out from fair and impartial discussion as to the merits or the demerits of the works of anyone. At all events, there is food for a great deal of thought in what Mr. Shedlock has advanced, and I think we shall all profit by the impartial consideration of what he has so well placed before us. The marvel is that in so short a time he has been able to say so much on this matter. I think the illustrations he has given point very strongly in corroboration of the remarks he has made, and I will only supplement one remark with regard to the augmentation of subjects, which was one of the manuscripts to which Mr. Shedlock referred. I allude to the well known close of the first movement of the Waldstein Sonata, where a passage G, A, B, first of all appears as a minia and two crotchets, and then as four succeeding bars as a semibreve and two minims with the minor being indicated by the ♯ being placed before A, but it is afterwards removed to the major. I would also call to your mind another instance, that of augmentation and prolongation of the notes in the *Finale* of the Symphony in D♯—in that exceedingly humorous movement in which humour seems to run almost riot at the close, where the bassoon comes in with the said notes. I think a kindred effect is produced in some of Beethoven's works by writing in a slower time. You remember that splendid example in the *Finale* of the "Eroica" Symphony, where that beautiful melody is found, which is also treated as a pensive piece with variations. When you approach what may be called the prolonged *adagio* of the "Eroica" Symphony he makes of that a slow movement, a movement of great importance before the final winding up of the brilliant movement with which he commenced. I would also speak of the *Finale* of Opus 2, the Sonata in C, one of the three dedicated to Haydn, in which a subject in ♯ time is introduced, becoming slower and slower, and then the movement is again worked up. Then there is the *Finale* of Op. 31 in G, where he brings the same notes in quite slowly. I would also refer to the very well known instance of the beautiful Sonata in E flat, "Les adieux, l'absence, et le retour," Op. 81, in which, near the close, he embodies a subject of the movement which indicates the return of the beloved, in *andante* time, but it is nothing more than the original *allegro* reduced in time. I conceive this to be quite kindred in spirit to the prolongation

of the subject. I hope some other gentlemen better able than I am will favour us with their comments on the lecture.

Mr. HANCOCK. — I remember some years ago there was a book published, called "Shakespeare not an impostor," and I must acknowledge that when I read the title of this paper I felt very much inclined to answer "Beethoven not a manuscript." My impression has been for very many years that there is no one of the great composers who is less of a manuscript than Beethoven. I do not think, for instance, that individual originality or habitual mode of thought can for a moment be thought of as constituting manuscript. It is not very easy to determine the precise distinction between manuscript and what has been termed individuality, that which renders a man just what he is, and which renders his works what they are. Of course the highest order of quality in a man which differentiates him from his fellows is that which we call genius, and we never talk about the manuscript of genius. Then there may come that mixture of qualities which we may call idiosyncrasy. Then you may get something just a little lower than that which you may call originality, which in its somewhat one-sided or biased form you call eccentricity, which renders a man somewhat odd. Very often, of course, that is the result of, or is connected very much with, affection. Then there comes that which you call manuscript. Of course the very word manuscript, as your lecturer reminded us, has to do with the manner, and the manner of doing something not so much as of thinking. It is not the habit of thought which is manuscript, but the way of doing a thing, because the very word manuscript comes from that which means the manual part, the outside doing of a thing, and, therefore, must be distinguished from the mode of expression. Generally speaking, we think of manuscript as implying some weakness, some narrowness, some lack of inventive faculty, or some pedantry. When once a poor composer, for instance, has found an effective way of dressing up his ideas, then when he lacks ideas he adopts the same method to conceal the poverty of his ideas; that is, chooses the same way again, although it is not applicable, because the manner of doing a thing ought to be the outcome of the thoughts themselves. Instrumentation, for instance, ought to be the outcome of ideas, not the originator of ideas in any sort of way. You must not confound, moreover, manuscript with style. We speak, for instance, of the strict style, but no one would call Bach a manuscript because he adopted the contrapuntal or strict or fugal style. Condemned that was the spirit of the age, and he wrote in the spirit of the age and style which he adopted, the fugal contrapuntal, imitational style was just that style which, so to speak, culminated in Bach himself. Then, again, I think we must be wary of con-

founding mannerism with the spirit of the age in another way, with that obedience and compliance with the general forms which prevail at any given age, which we, instead of mannerism, call conventionalism. It is a conventionalism, for instance, to have the subject of the major movement in the dominant, but nobody calls a man a mannerist because he has that second subject in the dominant. Neither, I think, should we call Beethoven a mannerist because in some half-dozen he has had the second subject in the mediant instead of the dominant, as in the Sonata, Op. 31, in the "Eroica" Symphony, or in the Waldstein Sonata, to which reference has been made. Neither must we call it a mannerism when a man complies with the prevailing conventional way of doing a thing, as, for instance, when Shakespeare, at the end of his blank verse speeches, concludes with two lines in rhyme. That was not Shakespeare's invention, it was simply a conventionalism of the dramatists of his time. So we do not call Handel a mannerist because he terminated many of his movements with the almost stereotyped form of cadence which prevailed, nor because he wrote his songs in the understood form—the *da capo* form of that time. Of course we do speak of the mannerism of Spahr, and we expect directly we hear a movement of Spahr to hear chromatic modulation, or an enharmonic modulation. Mendelssohn, although a much greater genius, was to some extent a mannerist, as interlarding so many of his pianoforte works with a sustained note in the melody against either an arpeggio or some repeated chords underneath. That was a mannerism of form undoubtedly. Only two days ago I was reading an account of the pictures now on exhibition at the Royal Academy, and speaking of one by Gamborough, the critic said that as a picture in Gamborough's best manner, indicating that there was something in the way of doing it which implicated a certain restricted form which the painter had adopted, and within which limits he seemed to have confined himself. I think Beethoven is least of all a mannerist. Mannerism, I cannot help thinking again, is different from self-repetition, unless that self-repetition be carried to an inordinate extent. I do not think the mere fact of a man having thought a thing out in one way, and finding that a certain way of presenting it is good, and then finding during the course of a long career that another idea can be presented and treated in the same way, can be called a mannerism. A man must very often keep his audience waiting, so to speak, for his change of key somewhere, and what way more feasible and effective and more acceptable to the hearer than that way of pausing, so to speak, on a note for ever so long, if you please, until that one note, which may have been the dominant or tonic in the old key, becomes a leading note to the new

key, as in some of the instances we have been listening to. The great thing to bear in mind is the difference between *manuscripts* and *style*. The *manner* should be the outcome of the matter. It was said, for instance, of Hallam, the historian, that his style of writing always corresponded with his matter, and that is what it should be. Therefore, to say that any composer of music is a *manuscriber*, implies unquestionably a want of courage about him, something about it in which he makes music rather than the music springing from him. There are a few of the thoughts which have occurred to me. I do not make them in anything of a captious spirit, but do not let us think because we find some thought or some thing several times over in any composer that it is to be taken as a stigma, or that that composer was a *manuscriber*.

Mr. FERDINAND FRANCK.—I should say that these things which have been pointed out as *manuscrisms* ought not to be taken as defects in Beethoven. The whole thing resolves itself into this, the word is a restricted one, and everyone has a different notion of it. Unfortunately the word "*manner*" is not used in the same way here as in Germany. The Germans use "*style*" for one thing, and "*manner*" for another thing; *manuscrism* is a depreciation of the *manner*. You have not exactly the same meaning, and, therefore, the whole argument turns on that word "*manuscrism*," and no doubt "*manuscrism*" generally has a deprecatory meaning. But all these instances which have been pointed out in Beethoven are so peculiarly his own, that I would rather call them his *style*, and as we do not find them either in Mozart or in Haydn, or at least but very little shadowed forth, not used to any extent, I should think Beethoven's greatness would not suffer by this, but it would be rather one of the proofs of his original mind. You must not lose sight of the fact that Beethoven's genius had to battle with an organisation which was extremely headstrong and self-willed. He was born at the storm period, when all theories were discarded, when everyone was trying to find a new way, and new ideas. It was for him certainly a time when he had to let himself loose. I know a great deal of Beethoven, for I knew one of his intimate friends, Gottfried, dramatist and poet, who wrote many librettos for him, though they were not used, because Beethoven himself knew they were not suitable; and I knew a gentleman, Joseph Roschel, who was the Florestan in his "*Fidelio*," and therefore saw him daily. He used to go and take a book when Beethoven was composing, and sit in a corner and read until Beethoven had finished. When he had finished, having smashed a great many strings in his enthusiasm, he would call and say, "Roschel, you are a sensible man, you do not bother me about my health; I am always ill; but now I have done, now

we will go out." Beethoven was also continually the prey of his relations and his family, he was incessantly being worried for money both by his brother and his nephew, such a man has some excuse for now and then being a little impetuous, and no doubt it was his peculiar organization which may account for some of these things—all these notes in the bass, for instance. I can fancy him as a man saying, I will have my will. To me that seems one of the great proofs of his genius, because genius does not care what will the public say, or what will the master say, what will even the critics say; he does not care for anyone whomsoever, but what he feels he will say. The greatest proof of his greatness is that no one has imitated him, and no one can imitate him. The only man who has certainly tried to imitate him, and has taken up some trivial bits, as Schubert, who every now and then takes those little bits, thinking because Beethoven had them that he approaches him. I am not his judge, nor his critic, but certainly when he uses them they seem to me rather pedantic and ridiculous; but Beethoven is such a master mind that even in his eccentricities (for eccentricities they certainly are) you cannot help admiring him. However, I am delighted that someone has had the pluck to point them out. The matter should be discussed, because it misleads pupils immensely when you advise them not to fall into mannerisms, and they point to such things, which intelligent pupils will do, but the style of a genius is not the mannerisms of a small man, and, therefore, the mere mention of his style or manner is a defect, but in Beethoven I think it is only part and parcel of one of the greatest geniuses the world ever saw.

Dr. C. W. Prager.—After the excellent speeches we have listened to one can but have very little to say. I was reading an old volume of the *Musical World* only this week, one for 1836, and there are two very interesting articles by Mr. Cipriani Potter and Dr. Gauntlett. Mr. Potter advances the very same ideas which we have heard from Mr. Barister, or very nearly, and in one sentence he especially says that no composer was ever more free from mannerism than Beethoven. Dr. Gauntlett calls attention to nearly the same characteristics which we have heard from our esteemed lecturer this afternoon, and points them out as being proofs of great originality, much in the same way as our friend Mr. Praeger has described them.

Mr. Sourmare.—I think the speeches we have heard, and Mr. Shedlock's paper, have almost exhausted the subject. It appears to me, first of all, there is a little difficulty about the word "mannerism." As I take it, it is something like an excessive adherence to one characteristic mode of treatment. Mannerism to most men implies a certain uniformity of

manner, and that uniformity which is adverse to freedom or variety. It is impossible that we can lay such a charge to Beethoven.

The CHAIRMAN.—If no one else present wishes to make any remarks before asking Mr. Shedlock to reply, I wish to defend him from having made use of this word "mannerism" in a disparaging sense. It is a word which admits of two interpretations. A mannerism may be a thing to be very much commended; in point of fact, there are some mannerisms which people fail altogether to find, which would be very much better than the mannerisms which they do adopt. But I think Mr. Shedlock explained in the early part of his lecture that he adopted the word simply because he found it the one which best suited his purpose, and, without conveying any disparaging meaning whatever, he made use of it with regard to Beethoven. I am sure he is one of the last who would wish to depreciate such a name as that by a word which perhaps admits of a double meaning.

Mr. BARCLAY.—I must thank Mr. Stephens for adding a few examples to my list. I should like to say a word to Mr. Bernstein, to thank him for what he said, and he would, perhaps, kindly remember that I never used the expression that Beethoven was a mannerist. I never spoke of him as a mannerist. I have been trying to speak of the mannerism in his works. Then Mr. Bernstein said there were just a few illustrations here and there, but I carefully reminded you they were only samples, and that I could have doubled them or tripled them, and in many cases have done more than that. He seemed to imply that just a few examples of this or that will not entitle us to call that a mannerism; but if you can multiply them so many times, at what particular stage would they deserve the name of mannerism? He was rather too hard on me, I think, in tying me down to the common use of the word, when I particularly stated in my opening that I did not take it in the ordinary sense. I thought I was at liberty to attach a meaning to it, provided I explained it, which I attempted to do at the commencement. Mr. Prager seemed also to say that the whole difficulty was in the word; and, of course, anyone who will not accept my definition of it has a right to quarrel with the title of the paper.

The CHAIRMAN.—I am sure you will all agree with me in passing a hearty vote of thanks to Mr. Shedlock for the interesting paper he has read, and for the very great care he has taken at its preparation.

(The resolution was seconded by Mr. Barry, and carried unanimously.)

February 5, 1888.

DR. STAINER
IN THE CHAIR.

ON THE POSITION OF ORGANS IN CHURCHES.

By THE REV. SIR FREDERICK A. COCKE OVERMAN, Bart.,

President.

IN a time like the present when so many new churches are built, the great majority of which are furnished with organs, it cannot but be a question of exceptional interest to all who are mixed up with church architecture or church music to find out the best position in such buildings to be occupied by the organ. Nor is the problem an easy one to solve, on account of the great number of more or less extraneous considerations which enter into the subject. Besides which, it is just one of those matters concerning which it is impossible to lay down any one great, general law which shall apply to every case. So many mistakes are continually made, however, and so much jealous difference of judgment exists between the organ builders and the architects, that it may be useful, and also (possibly) entertaining, to discuss the whole question from various aspects in such a paper as this present. It is, therefore, proposed to treat of the subject: (1) Historically; (2) From a consideration of Continental practice; and (3) With special reference to English places of worship at the present time. By far the best authority to which recourse can be had as to the history of English organs is the late Dr. Hinshelitt. Both in the copious and admirable work which he published conjointly with Dr. Hopkins on the "History and Construction of the Organ," and also in his lecture on "Early English Organ Builders," delivered before the College of Organists in 1864, he has given us a large fund of miscellaneous information of which free use has been made in this paper. In the "Synagoga" of Psalterius, the "Harmoniconum Liber" of Merseburg, and the valuable treatise of Dom Hédou, may be also found some valuable facts, besides which we also have a most admirable work on old organ cases published three years ago by Mr. Arthur George Hill. On a careful comparison of these authorities, it appears certain that in early medieval days most organs were generally of so small a size as to be portable from

place to place within the church, and also from one church to another. In the comparatively few instances in which the instrument had a fixed position, that position would appear to have been on one or other side of the choir or chancel. Dr. Kimbault quotes Gervase, the Canterbury monk, to show that before the burning of that cathedral in 1174, the organ stood "upon the vault of the south transept." After the rebuilding of the cathedral, the instrument was placed upon a large stone corbel, over the arch of St. Michael's Chapel, in the same transept. In Dart's view, given in his description of Canterbury Cathedral, the organ appears on the north side of the choir, between the third and fourth pillars, where it still remained till the time of Dr. Barney.

These changes in the position of the organ seem to show that the authorities failed to find any one which was wholly satisfactory. And this is rendered more probable by the multitude of similarly frequent changes which are recorded in the case of other cathedrals. As an example take the organ in York Minster; Robert Dallan's instrument, built in 1650, was by express command of King Charles I., placed on the north side of the choir, nearly opposite the Archbishop's throne. But there is reason to believe that before that time an organ had stood over the entrance to the choir, in the road left, where it is now, for King Charles gave as his reason for placing the new instrument elsewhere that in the former position it intercepted the view of the altar from the nave. In 1650 we find that by command of Archbishop Lampson the organ was re-erected on the choir screen, where it has remained ever since. In old St. Paul's Cathedral, we find from the view of the interior given in Dugdale's "St. Paul's," that the organ was situated just over the choir stalls, on the north side of the choir. It is not known for certain how long that organ had been there, but it probably was one of the largest instruments of the period, and had, doubtless, been played upon by such worthies as Batten, Brown, Tomkins, and Gibbons. It appears to have consisted of a great organ and separate choir, the former furnished with triptych shutters, as was usually the case with ancient organ cases. This was one of the few organs which survived the Great Rebellion, and only came to a sad end when the old church perished in the Great Fire of London in 1666. We know that when Father Smith was employed to build a new organ for the present cathedral, Sir Christopher Wren would have wished to retain the former side position for it, but was overruled by the then Dean, who had it erected over the great screen at the west entrance of the choir, since which time it has twice changed its situation. In Westminster Abbey it is not known where the organ stood before the Great Rebellion, but in Parcell's day it undoubtedly was placed

above the north stalls of the choir. In 1730 this interesting instrument, which had been built by Father Smith in 1663, was removed to the adjoining Church of St. Margaret's, and the organ built by Shuter, which most of us remember, and parts of which are incorporated in the present organ, was placed upon the choir screen. Mr. Hall, in his interesting work, gives a representation of two small organs which, apparently, were used in Westminster Abbey at the coronation of William III., and were probably of Dutch build. They are attached to two of the pillars, probably on the south side, and connected by a gallery or bridge across the transept. It would be interesting to know more about these curious instruments. At Winchester Cathedral it seems that, at the time of the Reformation, an organ was erected upon the rood screen to replace the old rood cross. By order of Charles I. this instrument was removed to the north side of the choir. It perished utterly, as did almost all organs, through the sacrilegious violence of Cromwell's soldiery. In a note to page 426, Vol. III., of Dr. Burney's "*History of Music*," he tells us that "at Chester the small primitive organ of that cathedral is still standing on the left (or north) side of the choir, though that which is now used is at the west end." From which it does not clearly appear whether more than the case only of "the small primitive organ" existed in 1589 (when the third volume of Burney's *History* was published), or whether it was only the mutilated skeleton of an organ erected before the Civil Wars. If it was still in playing condition in Burney's time, it would be worth while to make enquiries as to its previous and subsequent history. Possibly it was a small specimen of Father Smith's work which was afterwards removed to a room in the cloisters. Dr. Rimbaud informs us that, according to some MS. archives of Rochester, the old organ in that cathedral originally stood in the north transept. But in Fisher's "*History of Rochester*" (1722), we read "Over the entrance to the choir is an ancient organ, which Browne Wille, when he surveyed the cathedral, termed 'a sightly organ'; but it now gives both the visible and audible indications of its great age. By the best information I can procure it was erected very early in the 17th century, and so long since as 1663 it was styled 'an old instrument,' and 126 pounds were then paid for its repair, and a new 'choir organ.'" It would seem then from this that this organ was moved from the transept to the choir screen at some unknown date, that it was one of the few instruments which survived the Great Rebellion, and that it retained its place till the erection of Cotton's organ in 1791. In Dugdale's "*Monasticon*" there is a drawing of the interior of Lincoln Cathedral, in which the organ appears over the choir stalls on the north side. This is also quoted by Rimbaud. The

same appears also to have been the case at Durham Cathedral—likewise at Worcester before the Reformation. If from cathedrals we turn to College chapels, we find there also the same uniform practice of putting the organ on one side of the choir. There does not appear to have been any deviation from this practice before the time of the Reformation, except in a few special and isolated instances. Nor is the case different in the case of ordinary Parish churches, save that it was not unusual in the sixteenth century to have small portable organs which could be moved from one place to another. Probably there is no authenticated instance in England of an organ either on the rood loft or at the west end of a church before the Reformation.

It is now time to turn to the Continent, and see what has been the usual position of the organ in foreign churches. The oldest foreign organ I have played upon is that in the nave of the Cathedral Freiburg, in Swabia. This organ was built in 1520, and remained much in its original state when I tried it in 1851. It had two manuals and one set of pedals. It stands in the nave on the north side, towards the west, at a considerable elevation. There is also a second and smaller organ on the ground at the south side of the choir. In Milan Cathedral are two fairly large organs facing each other on the north and south, above the stalls, towards the west of the choir. Many Italian cathedrals have organs similarly placed. At the Church of St. Anthony, at Padua, there are four large organs. They are placed so as to partially enclose the four great piers at the entrance to the choir, and look very fine and imposing. On grand occasions I was informed that they are sometimes all played together. At the famous Church of St. Mark, at Venice, there are two large organs, one on either side, and four small ones in the side chapels. The Cathedral of Genoa has an organ in each transept. There is a church at Florence, the Chiesa de Carmine, which has a large west end organ over the entrance, and a smaller one in the choir. In the mighty Cathedral of St. Peter's, at Rome, there is no organ of all in the nave, except two or three small ones on wheels, which are moved about to various parts of the vast building as occasion may require. But in the Capella del Coro, where the ordinary daily services are conducted, there are two organs facing one another in opposite galleries, of which the larger and better one is by Perini, a Roman builder, and it has two manuals and two octaves of pedals, only the compass is what is called "short," as is usually the case in Italy—or at least it was so when I was there in 1851. There has been some talk of erecting a large organ in St. Peter's, but I do not think it has been in any way carried out. At Freiburg, in Switzerland, the celebrated organ is in a gallery at the west end. So it is

at Bern, at Lucerne, and at Bâle. At Ratisbon the organ is behind the high altar of the cathedral. The effect is good, but weak, as the sound cannot well get out of so confined a space. There are two other instances of this position, both at Venice. At the *Fraumbirke*, at Dresden, Silbermann's fine organ is similarly situated, except that it is in a gallery above the altar. At the Cathedral of Antwerp there is a fine large instrument on one side of the nave, besides two small ones in side chapels. At Seville Cathedral there are two enormous organs of real Spanish make, one on either side of the choir, above the choir stalls, besides two smaller ones in side chapels. In Strasbourg Cathedral, Silbermann's beautiful organ is in the triforium, over the second arch from the west, on the north side of the nave. The common practice in the principal Lutheran churches of Germany is to place the instrument at the west end, over the entrance door, though to this there are many exceptions. Before the nave of Cologne Cathedral was completed, the organ stood upon the screen at the entrance to the choir, where it sounded remarkably well. Since the completion of the cathedral it has been removed into a transept. I saw only one foreign church, and that was in Antwerp, where the organ was on the jubé, or rood loft. In France it is customary to have in their cathedrals and large churches two organs—one very large, called "*L'Orgue du Tribune*," in a west end gallery, and the other smaller, on one side of the choir, called "*L'Orgue d'Accompagnement*." The result one is driven to by comparing all these examples is that there is no invariable rule, but that the position of the instrument depends on the exigencies of the service. Where the chief use of the organ is to lead the rough singing of chorales by the whole congregation, as it is in Lutheran Germany and Calvinistic Holland, the organ is properly placed at the west end, over the principal entrance. But where it is needed to accompany a choir at one time and to play grand voluntaries at another, as in France and in Austria, then it is usual to have two organs—a large one in the nave and a smaller one close to the choir. Neither of these plans exactly fits our English requirements, although we may draw some useful lessons from a study of them.

Let us now turn our attention to English organs and modern requirements. It is evident that there are several various and often conflicting interests to be consulted in the selection of a proper site for a church organ. There are first the interests of the clergy, who regard the matter, perhaps, from an ecclesiological point of view. Then there are the interests of the singers in the choir, who will view the question on its vocal side. Next we have the interest of the organist, who regards the position of the organ from a comparatively

instrumental aspect. After him comes the architect, who chiefly looks at the appearance of the case, and too frequently lutes the organ entirely, and would hide conceal as much of it as possible. Lastly, there is the organ-builder, who knows how much better his instrument will sound with free space around it than when boxed up in a small chamber, and who feels that his reputation is more or less dependent on the decision as to locality to which those who have the management of the affair shall finally come. Here is, then, a fruitful source of quarrels and differences, of contentions and excommunications, of jealousies and revilings, of grumbling and discontent. It is really a matter of wonder that such occasions as the discussion of the position for a new organ so often pass off as amicably and peaceably as we find they do. Perhaps it may be expected that I should lay down some general, or universally applicable, rule for finding the best position for an organ. But I can do nothing of the kind, for what is suitable for a large cathedral would be constantly unsuitable for a small country church. What would be best where there is a regular choir and a full choral service would be anything but good where the organ is only needed to lead the psalmody of a general congregation. Let us consider some of the most usual cases in turn. And in the first place let us take the requirements of a cathedral or collegiate church, where a full cathedral service is daily performed. In many such churches the whole of the regular congregation is included in the choir proper—as in Westminster Abbey, in Gloucester, in Wells, or in York Cathedral. Probably the very best place for the organ in all such cases is over the choir screen, in the centre of the building. It is, perhaps, not the best place architecturally, inasmuch as it renders it impossible to gain an uninterrupted view of the interior of the Cathedral from west to east. But, musically speaking, it is the best place, not only because the organ has free space all round it, but also because it occupies a very favourable position for supporting and leading the singers. It is just a case where it is necessary to balance the conflicting claims of sight and sound, of architecture and music. And, therefore, speaking as a musician, and a lover of cathedral service, I am inclined to advocate in all such cases the retention of the organ on the rood screen. But then the evil effect to the eye can often be mitigated by dividing the organ so as to keep all the middle part at a low elevation, and putting the tall pipes, and all that most tends to obstruct the view, on either side. This is done very judiciously at Westminster Abbey, and also at Rochester Cathedral, and the musical effect of the organ is hardly at all impaired by the arrangement. Where, however, this plan is not convenient, and the organ remains over the middle of the screen, it is often necessary to adopt some special plan to

render the instrument available not only for services in the choir, but also for more congregational services held in the nave. At Gloucester, for instance, where no such conveniences exist, the organist is obliged to be helped by looking glasses, as well as by concerted signals, or he could not accompany a nave service, sitting as he does on the eastern side of his large instrument. To obviate this inconvenience, the keys have in some instances been placed on the north or south end of the organ, so that the organist has the converse of the nave and choir equally. This excellent method has been adopted in the cathedrals of Peterborough, Manchester, and Ely; and also in Beverley Minster, and in St. George's Chapel at Windsor. There are, however, many cathedrals in which there is either no screen at the entrance of the choir or else an open one on which an instrument could not be placed. In such cases there are two ways of placing the organ, each of which has its advantages and disadvantages. One way is to place the organ in its ancient position, over the choir stalls, on one side. This has been done at Winchester, Hereford, Worcester, Ely, Llandaff, St. Asaph, and Bangor. The advantages of this plan are, first, the opening out of the view of the church from east to west, and, secondly, the bringing the organist into closer proximity to his choir. But the disadvantages are by no means trifling—in fact, a one-sided position of the organ tends to obscure, if not to destroy, the antiphonal effect of the chants and services. It has always appeared to me that this answering of side to side, varied by the grand conjunction of the two semichoruses in the full parts, constitutes one of the greatest charms of a true English choral service. Moreover, it is a feature which we possess in common with the rest of Christendom—both in Roman Catholic countries and in those which belong to the Eastern Orthodox Communion, this antiphonal system universally prevails; and besides its present utility, it has the additional claim of extreme antiquity. The earliest instance is that of Miriam and the Israelitish women in their responsive songs of thanksgiving after their deliverance from the bondage of Egypt and passage across the Red Sea. Then we find traces of it in the structure of several of the psalms, as had been well worked out by the late Dr. Jebb, in his dissertation on the word *Selah* in his "Translation of the Psalms." Nor is it difficult to discern something of the same sort in the accounts we have in Holy Scripture of the singing in Solomon's Temple. We learn from Theodoret, too, that it was at Antioch that the custom of antiphonal singing first prevailed. But Philo tells us that in the very earliest days of Christianity a choir of women and children was frequently answered by another composed of men's voices in their public

services. St. Ambrose, in the fourth century, introduced this antiphonal singing at Milan, whence it spread throughout the Western Church. Sozomen, the Ecclesiastical historian,* tells us that "Ignatius, third bishop of Antioch, in Syria, from the apostle Peter, who had also converted familiarly with the apostles themselves, saw a vision of angels hymning in strophic chants to the Holy Trinity; after which he introduced the mode of singing he had observed in the vision into the Antiochian churches, whence it was transmitted by tradition to all the other churches." With such a vast antiquity, with such a universal adoption to sanction its use, it is impossible not to regard with veneration and affection so edifying a custom—and when we add to this the confessedly admirable effect of such singing when considered from a purely musical standpoint, we must feel justified if we are somewhat jealous of anything tending to tarnish the beauty or obscure the effect of it, as an accompaniment all on one side must necessarily do. On that ground alone, great exception may fairly be taken to the plan of placing the organ over the choir stalls on one side, unless such a position be found to be the only available one. Thanks, however, to modern mechanical improvements and resources, it is possible now to retain all the undoubted advantages of this lateral position, while avoiding, in whole or in part, the concomitant disadvantages to which reference has been made. A plan has been adopted in the cathedrals of St. Paul's, Salisbury, and Durham, and in several parish churches, by virtue of which the organ is divided into two portions, situated respectively on the north and south side of the choir or chancel, opposite each other. The mechanism connecting the two portions is carried under the pavement, and is tubular-pneumatic or else electrical, so as to be comparatively unaffected by damp or change of temperature, as the old-fashioned connection by trackers necessarily was. By this means, one player, sitting on one side of the choir (or, if preferred, in the midst of the choir), can control both portions of the instrument at once, and can alternate the north and south, as the voices "sing backwards and forwards their alternating songs," so as to enhance the antiphonal effect by a judicious method of accompaniment. Although an organ will not sound quite so mellow in such a lateral situation as it would over a central screen, with free space on every side of it, yet the choral and architectural advantages far more than compensate for this drawback. I consider it, therefore, an admirable arrangement. Where there are transepts available, it is desirable to place the organ across them (as at Winchester), in preference to choosing smaller arches for the purpose,

* *Becc. Eccl.*, Hist., Book VI., Chap. 100.

where the sound is more confined. At Chester Cathedral the organ has been placed in the north transept, in a gallery, with the exception of a few choir organ stops, which are over the central screen, and, as it were, at right angles to the rest of the organ. This is a good plan, in as far as it enables the organist to accompany the service without detracting from the antiphonal effect of the semichoruses; but there are not many churches which would admit of its adoption.

Ordinary parish churches and chapels, in many cases, are so constructed that the only available place for the organ is that abomination of modern invention, an organ-chamber. Organs are obliged to be voiced much louder than is consistent with pure tone, in order to make themselves heard at all under such unfavourable conditions; and not only so, but the large sixteen foot pipes are usually so hidden away behind the instrument that they are scarcely audible in the church, while the mixtures seem doubly shrill and strident by contrast. Moreover, the mechanism is often inconveniently crowded, causing frequent derangement and cypherings, and the bellows are often injured by damp in so confined a space. I must, once for all, utter my indignant protest against organ chambers. Of course the object of so placing the organ is to get it as close to the choir as the chancel as possible. But even this advantage may be purchased too dearly. If the chancel has an aisle in which an organ can be placed, that is much better than a mass chamber, because the organ can have two fronts, one facing the nave, looking west, and the other facing the chancel and the singers. The instrument is not then so fatally boxed up and stifled as in a chamber. Still, even so, it is a one-sided affair, and antagonistic to antiphonal music. Where the church is so small that the distance of the chancel-chair from the west end is not too great, the organ may be advantageously put into a western gallery. It will always sound well there in itself, and indeed it must be there if the singers sit in the western gallery too, as in such churches as St. George's, Hanover Square. But a west end gallery never looks well in a Gothic church, and an organ in the centre of it often hides a good west window, and darkens the church. The best remedy for this is to split the instrument into two portions, and put them on the north and south of the window, where they will hide nothing, letting the organist and the singers sit between them. Of course all antiphonal singing, under such circumstances, is out of the question. In some cathedrals there are two large organs, one for the choir, the other for the nave, as at York and Worcester. This is a good plan whenever the extra organ does not take up too much valuable space, or injure the general beauty of the building. I know of no instance of an analogous duplication of the organ in parish churches or chapels, though I have met with

some in which there was a harmonium as well as an organ. I can conceive of no case in which a harmonium could be desirable, save where, for pecuniary reasons, an organ could not be obtained. For small churches, where only a very small organ was required, I should often advise the erection of a one-manual instrument, consisting of, perhaps, three stops on the manual and a board of unison foot levers, and of two-and-a-half between compass on the pedal, so contrived that the whole organ should be inside the channel, but with all the pipes quite high up, near the roof, and the keys on the floor—the sounding portion might be “bracketed out,” so as to be thoroughly well heard, without encroaching on valuable space below. The height at which the sound would be produced would minimise the one-sided effect of which I have spoken, while the organist might sit amongst the choir. The bellows might be stowed away in a vault, or special chamber, or in the vestry, if there was room enough there. In a large church where there was no choir, but the whole congregation was in the habit of singing hymns at the top of their voices, what would be imperatively needed would be a large and powerful organ in a west end gallery, to dominate and lead the singers, and to drown their shouts if the cacophony became intolerable. I have now gone through every variety of circumstance affecting the position of a church organ, and if I have failed to find any general or invariable rule to suit every case, at any rate I have tried to suggest the best course to adopt in each variety of circumstances known to me. It would be, indeed, a great satisfaction to me if I could think that any of my hints were likely to prove useful in so important a matter, and I shall be glad to hear any suggestions on the subject which may occur to any of my hearers.

DISCUSSION.

THE CHURCHMAN.—As no one seems inclined to begin the discussion, I may as well say a word or two myself. I think we owe a great deal of gratitude to Sir P. Gussley for calling attention to a fact which is often overlooked, that the real place for organs in old cathedrals was on one side, not over the road screen. Another thing, which is often of great importance, is this. However possible it was to put an organ on the screen in the days when a comparatively small organ was sufficient for all purposes, in these days, when organs are required to do so very much more than they were before, it is a different thing altogether. If the organ is sufficiently large, the screen is not sufficiently large, and if the screen is large enough for the organ, it is too large for the church. I think there is no reason at all

why the suggestion of Sir F. Gussley as to organs being divided should not be carried out. We have a lot of organ builders in England hard at work on the subject of the best means of providing organs on two sides of the church, with a connection either electric or pneumatic, from side to side; and the only thing which stands in the way of the general adoption of that system, not only in cathedrals, but in parish churches, is its great expense. Whether it will ever become a cheap system I do not know, but both the electric and pneumatic systems are very expensive. Perhaps the electric system has hardly had sufficient trial yet to encourage people to venture upon it, but when you come to smaller parish churches you get very much more difficult problems altogether. Take a long narrow church in the country, without any transept or aisle; a man says "I cannot put an organ at the west end, because I have a dozen men and boys who are singing in the chancel." Well, then, he must put it in the chancel. It must be done by brackets, I think, and I have seen some very successful cases of organs on brackets. I do not know whether Sir F. Gussley knows the little organ in Illey Church; that is a very good specimen. Then another great difficulty is this: as a rule, organists are very anxious to have the organs much too large for the place. Of course it is difficult for me personally to say so, because they say—it is all very well for you, you are a lucky man, you have a fine instrument to play upon, and you want to let everyone else have like grinders rather than give them large organs. Some years ago I made a very rough and ready rule by which you can always find out roughly the cost your organ ought to be by the number of sittings. It ought to be about £1 a head. If you have a church holding 500 people, if you spend £500 on the organ, you will have one large enough for the purpose. If you have a church holding 1,000 people, spend £1,000, and if you have a very fine church, which holds 2,000, you may spend £2,000 on the organ. From 3,500 to 4,000 people can be accommodated under the dome of St. Paul's within hearing of the preacher, and our organ cost 3,500. It was designed by a committee before my time. The Albert Hall holds about 5,000 or 6,000, and I believe that is exactly the cost of the organ there, although I had nothing to do with the designing of the instrument. Of course it is a very rough rule, but I am certain that clergymen will find it of some use.

Mr. Hiron.—I have been very much interested in what our President has brought to our notice. Everyone must feel that when so costly an adjunct to a church as a large organ is being provided it is very important to place it in a proper position. There is one important consideration

respecting the position in which an organ is placed which, I think, should receive more attention than it does receive. I speak of the position of the organ as regards the temperature of the church. When the west end was selected as the position for the organ gas was not in vogue, and buildings were not subject to the extraordinary variation in temperature to which they are now liable. It is no uncommon thing in churches, especially in those which have not daily service, for the organ in winter to be left from Monday to Saturday in a temperature almost at freezing point, and on Sundays the temperature is often raised to 70 or 80 degrees. This seems to me a matter of great importance for the consideration of those who have to determine the position of an organ. I should like to ask the Chairman whether the antiphonal effect of a divided organ is practically very much attended to, whether he really does find it important to give much attention to the actual position of the department of the organ he uses when accompanying the voices of the choir in antiphonal singing.

The Chairman.—I am very glad to be asked that question, because I am sorry to say that I shall have to say "No" to it in one sense, and I could give a very practical reason for it. I have taken a great deal of trouble to find out the best thing to be done in St. Paul's, and very often if I am not on duty I put on a surplice, and take my accustomed stall, on purpose to hear the effects the organ presents down below, which of course are totally different to what they are above. The conclusion I have come to is that it is very much easier for anybody to sing in a cathedral when the accompaniment is opposite to him, so if I am accompanying a solo voice I always try, if I possibly can, to use the organ which is on the opposite side to him. Sometimes it is rather difficult, but if the combinations will allow it I do so. On the other hand, I find divided organs are very beautiful for playing things like Bach's sonatas for two manuals and pedals, having one set of stops on one side, and one on the other.

Mr. Hines.—I am sure we are all much indebted to our Chairman for the valuable information he has given. I was anxious to have the point cleared up, and I think it amounts to this, that the antiphonal—the co-incident antiphonal—effect is not of very much importance. Therefore I venture to suggest that, as there is considerable difficulty and expense in dividing an organ, however desirable it may be in some cases, it should not be adopted too hastily. There is a position that never seems to me to have been adequately tested, and that is the position of the Temple organ, which I think is very suitable for many churches, especially for claustral churches, where, if the organ were placed in the

middle of one side, and the church generally arranged as the Temple church, the choir—the singers—could be brought near to the organ, and amongst the congregation, whom they could lead with better effect than in the case where the organ is at one end of the church, the choir at the other, and the congregation between.

The Chaucerian.—The Temple organ is practically an organ in the chancel, on the north side, because the Temple church is a chapel tacked on to the old Norman church. Practically it becomes a north side chancel organ, or an organ chamber.

Mr. Huxton.—It is a large chamber.

Dr. Poole.—With regard to St. Peter's at Rome, although there is no fixed organ in the main body of the building, there is a chapel at the side, or there was thirty years ago, in which there are two organs, one at each end. At that time I had the good fortune to be in that church, and to hear one of those old contrapuntal compositions, consisting of two choirs, accompanied by two organs, and the effect was grand in the extreme. I never heard anything like it before. I have no doubt, from seeing scores written for two choirs, with a separate organ part underneath each, that that must have been a common plan in those days. I have often wondered why people who have to do with music for two choirs, with a good body of singers, do not separate them more. I have spoken to our friend, Mr. Goldschmidt, about the Bach Choir, for, admirably as they sing, I have often found a great difficulty when they have been singing in two choirs in distinguishing the effect of the first from the effect of the second. The same with Mr. Henry Leslie, who often did music for two choirs. I asked him if he could not divide them, and put one on one side the hall and the other on the other, for I was sure the effect would be exceedingly improved, but he said the exigencies of the building would not allow it. But where it is possible, I think it would be very desirable to separate them more. My experience with organ chambers is rather unfortunate. Having in my young days a good deal to do with organs, I once undertook to superintend the making of an organ for a new church. It was built by Hill, it was on a proper church scale, and was as good an organ as could possibly be; but when it went into the church it was put into an organ chamber, and its tone was so lost that it was not like the same instrument and gave much dissatisfaction.

Professor W. H. Monk.—I should like to mention an arrangement of an organ at the east end of a church, that is to say, for chancel use, of which I happen to have two examples, one in the north of London and one in Gropion, both churches having been built by Mr. Pearson. To carry out this idea great altitude of the church itself is necessary. That you will say is not a bad thing to begin with, but the

chancel must also be provided with aisles, and upon one of these aisles the organ is placed. The consequence is that the organ itself is elevated from the floor of the church about 12 feet; there is no organ underneath that; in fact, there is every use for the channel aisle underneath the floor of the organ. Then the organ is carried up this side aisle, the side aisle itself being within a few feet the same height as the centre of the church. You can judge as to the height of these two churches when I say that both organs were laid out for 32-foot pedal organs. Whether this design was ever carried out in the one in the north of London I do not know; it was designed, and I saw the pedal stop representing what should be done by the 32-scale; but in the other church at Croydon, I am sorry to say when the organ was completed under Mr. Willis he gave up the idea of putting a 32-foot pipe for want of room. But surely in this case the 32-foot might have been sunk below the level of the organ itself on the church level, supposing there was room for it. The great thing gained in both these cases is that the organ is not put in a chamber, so to speak, because the elevation of the roof of the side aisle is so nearly that of the elevation of the centre of the church, that the locale ceases to be a side chamber. I think when this can be done, it may be a highly desirable place for an organ even of considerable size. In the two churches which I am thinking of another advantage is gained. The organ is on the north side, over the north aisle of the chancel; the south aisle of the chancel is still part of, or leads into, a subsidiary chapel on the south side, corresponding to the organ on the north side, and is used for occasional services. The organ, from its position and height of 12 feet or 14 feet from the floor, is available for services in the side chapel, as well as for services in the centre of the church. It has struck me altogether to be an admirable arrangement where the dimensions of the church allow of its being carried out. I may also remark as to the difficulty of the organ pitch being so fearfully a great height. I was once consulted as to the possibility of placing an organ in a building in the north of London where the object was to show a new window above the organ. The architect, therefore, laid down the rule that nothing of the organ should appear beyond a certain height, and it was not a great height. There had been an organ in the building previously, which had been removed, and the builder of this organ being applied to on this particular subject declined to place his organ in the building again. His words were, "I will not be a party to the suffocation of my instrument." I was consulted at a time when the substructure of the building was incomplete, and I recommended that no height could not be given, because of the height of a certain screen, we should

try whether the substratum could give us anything. The architect entered into that question, and the consequence was he gave us between 20 and 30 feet underneath the floor of the main building to do what we liked with. Still the old organ builder declined. I then applied to Mr. Willis, and he said he thought it was an extraordinarily fine idea. He built an organ, and with this result—all the subsidiary parts, the bellows and so on, are sunk underneath the floor of the building; but the whole organ, the great, choir, and swell, stand on one level, and that is on the floor. We are not speaking of anything in the shape of a gallery. The consequence of that has been that the awkward and pointed discrepancy between the swell and great organ, as I am told, practically disappeared, and that the best of a large congregation coming to the roof of a building is actually carried beyond the organ, just as it is carried beyond the organ in a cathedral church. We never hear of this difficulty in a cathedral church, because of the height of the building there, which is supplemented by the depth of the floor. The whole organ stands on the same level, and I am told that such as a discrepancy between one organ and another has never occurred.

Mr. SCREVEN.—There is one position I may add to the number of those which have been mentioned, and that is in the clerestory. The organ in the Cathedral at Chartres is very high up in the clerestory. The ornamental effect is very bad, and I think the music is still worse.

The CHAIRMAN.—You mean in the triforium?

Mr. SCREVEN.—If you choose to call it so. It stands apparently on brackets, and it spoils the architecture altogether. I would say that there are great advantages sometimes in having the organ in the western gallery, especially when a band has often to be used. At Solihull I lately saw that arrangement, and it was very successful; there was a large band besides a great many singers, lady singers by the way, who sang solos.

Mr. P. G. GOSWELL.—I remember once being called upon to preach a sermon on a choral occasion in a very large church, where the organ was erected in the triforium. It was an organ of two manuals, the great organ was played very much in the front, but the swell box was quite behind, and was very much shut out from the rest—quite in the roof, in fact—the result being that when the church got hot the great organ was nearly a semitone sharper than the swell, and it was impossible to couple them together. I do not think we have quite thought out the question of the rise in pitch from heat. I should like to have some suggestion as to whether a plan could be adopted to neutralise that very evil result. It is monstrous that singers, when they are themselves exhausted

by the heat, should have to sing half a tone sharper than they otherwise would have to do. It is also monstrous that the reed pipes should be a different pitch to the flue stops, which must be the case when the pitch rises in that way. If there is any way of furnishing the bellows with wind from the outside, so as to get a cool blast of air through the organ pipes, it might prevent that evil. I am not sufficiently conversant with these matters myself to know if this could be done, and I should like to have some information about it.

Mr. HAMMOND.—In the organ at Aix la Chapelle, there is an apparatus for cooling the air when necessary, and I saw an organ built with these conditions a few years ago at Suhlart. They have plans for heating the air or cooling the air for the bellows when necessary.

Dr. FOGG.—For small buildings no doubt ventilation is far too little attended to, but large buildings ventilate themselves.

Professor W. H. MASS.—Has there been any practical difference ever noticed between the swell and the great organ of the Albert Hall?

The CHAIRMAN.—Yes, the swell organ is a great distance off, in a large room, with brick sides and roof.

Sir F. G. OSWALD.—I have really very little to say in reply, as no objection has been taken to anything I said in my paper. It strikes me that we have pretty nearly thrashed out the subject, and I am very glad to have had this opportunity of reading this paper.

The CHAIRMAN.—I am sure we shall all be only too delighted to pass a vote of thanks to Sir F. G. Oswald for his very interesting paper.

(The vote of thanks was carried unanimously.)

MARCH 1, 1888.

MR. DANISTER
IN THE CHAIR.

STYLE.

By FREDERICK FRAMER.

THE subject of the paper which I have the honour to submit to the members of the Association this afternoon is so intimately entwined about our art, extends over so large an area, and is of such deep personal interest to participants of every degree, that I venture to hope it will elicit copious observations from the members present. It were easy from a subject of such magnitude to fill a volume, but I have carefully condensed my remarks, and dealt only with the salient features, those upon which the art is likely to gain the most by discussion. On this theme most of the master minds in art have eloquently discoursed, and not the least, Goethe. There is the real ring of downright affection for art in his words—"It is our bounden duty to hold style in highest honour, to reverence a term which should imply the noblest and worthiest that art has ever achieved, or ever can achieve. Only to have the power to recognise it is a happiness. To discourse on it with fellow-intelligences is a pure joy." It is in this spirit that I approach my paper.

As all art avows, the term style comes to us from the Greek, *stylon*, an iron pen or bodkin, pointed at one end, and used for inscribing on tablets of wax. From the medium of conveyance of ideas it has come to be associated with the spirit of conveyance, with the mode of expression peculiar to the creating artist. Style I hold as something higher than manner. It belongs to the true man, to the genius. He only has a style whose individuality is sufficiently robust, vigorous, and independent enough to energetically determine his whole artistic activity. The style of great men gives birth to manner. Style can only exist where force of character is dominant. It is the imitation of style which generates manner, and from manner is oft developed a sickly deteriorated mannerism, which not infrequently becomes offensive and boresome. Given an idea, if it only be fit deep enough, if it really be an idea, and not a semblance, it will find its natural expression, its style. On this point Schiller says, in language as beautiful as it is profound:—

"With genius, Nature is bound in eternal alliance
Whosoever mind has reared, proudly Nature performs."

Style is truth, is therefore Nature. Manner being a copy, is no longer true. It is artificial, and artificiality can never replace Nature. Every artist should have the strength and courage to say: "The best portrayal of the picture conjured up in my mind shall be in my language, in my own style, and not influenced after another's peculiar mode of utterance, be it ever so worshipped." An idea that is thrust into the rule or composed in the style of another, cannot have the same vitality as the original: you see it is but an imitation. Manner is the false blending of another's individuality with one's own; mannerism, the undue preeminence of some one idiosyncrasy whereby the most divergent subjects are tinged with the same eccentricity, are treated with the same singularity. It is possible to retain the form of another and for the style to be quite original. The form is the external; the style—the soul, the internal. You see imitation can create nothing, has created nothing. But for all that imitation is not to be disesteemed, rather is it to be commended. The imitation of the style of a good model is the avenue that leads to the catholicity of one's own style. Indeed, I am of opinion that he who will be the most perfect who has absorbed the styles of the great masters. But what is to be deprecated is that slavish imitation of another's style which excludes all originality. Such a proceeding destroys all hope of founding a national style. There are men living to-day, men of refined culture and unquestioned musical genius, who think they serve their art best by imitating the pronounced style of a certain prominent master. But they are grievously deceived. They ever think it possible to achieve the glorious triumph of laying the foundations of a living national style by sacrificing their individuality? Truly wisdom is shown by studying the great men of all nationalities, but inferiority is betrayed in the surrender of one's personality. Poor Carlyle, what a pitiful word went out from him when that master of style, Froude, implored him to adopt a more easy, graceful, and polished expression: "Don't you see," he said, "I can't. I have tried, but if a man be true, his style is his skin." Yes, style must be natural. As Burke said more than a century ago: "*Le style est l'homme même*."—"The style is the man." An affected style becomes offensive. Before one composer can successfully adopt the style of another, he must view the thing in the same light. To be noted down in a particular manner it must be felt first in that manner. He cannot say "Fiat lux," unless the light be originally in him, and precisely in proportion as there is light in him so will he accomplish his purpose. But it would be wiser that a composer should not seek himself in borrowed currents; the channels are it will not fit him. When listening to such a work, and, alas! there are many, a feeling of pain grows

upon you, and you sadly utter: "Grand ideas, but why could the composer not speak to us after his own heart; in his ineffectual striving to be somebody else he has destroyed his own merit." Surely Sir John Falstaff did not wear his petticoats with a worse grace than many imitators appear in their borrowed attire.

And this brings me to an important section—the influences which determine and consolidate style. The influences are many, are closely associated with, and dependent upon, each other, and vary in degree of importance. First, individuality, then nationality, language, social surroundings, intellectual training, the state of the grammar of the art, the materials at command, the selection of subjects, and mode of looking at them; often dominated by the state of thought of the period. First, individuality, itself influenced by nationality, training and surroundings. Individuality permeates an artist's work, perhaps, most of all. To instance a few prominent examples where the individuality is clearly perceptible in their creations, recall Gluck, energetic, self-reliant, and earnest; Handel, imperious, vigorous, and self-sufficient; Bach, solid and strong as his pedigree, brave-hearted; Haydn, God-loving, simplicity itself, his nature as open book, without bitterness towards anyone, seeing good in all things, optimistic to the fullest extent; Mozart, the first of the romantic school, affectionate and bright; Beethoven, bold and brusque in bearing, and impregnated with the encroaching romantic spirit of his period; Chopin, refined in intellect, delicate in body. Such instances might be multiplied, but the occasion does not seem to call for them; for I take it as admitted that the organization, the temperament of a man, must exercise an influence in the way a man looks at a subject. He cannot divest himself of himself. But, in proportion as his individuality dominates one-sidedly his work so will his public be lessened. Such an artist is not a genius, though no great art work is without the impress of the artist's individuality. But individuality is so intimately allied with nationality that the two must be considered together. Where the border line exists it would be hazardous to say. They cannot be divorced. Nationality has asserted itself in all the fine arts. National styles have had their periods, and very strongly marked too. This is apparent at once in architecture, sculpture, painting, and poetry, and surely it is not otherwise in music. It might be contended that art is universal. It is, and it is not. I freely admit that the ground principles of art are everywhere the same, that great thoughts are the common property of the universe; but how vastly do they differ in their treatment by men of different nationalities. I do not speak of national rhythm only, which is one of the strong points of this

argument, but I refer to the mode of expression of idea, the movement and order which is put into it. But while admitting the inevitable impress of a national style, I cannot but deprecate the pernicious practice that has found favour of late among composers—certainly not Germans—who seek the popular plaudits by the employment of quaint national costumes. It is an easy road to favour, but it degrades the artist and his art. As a rule, the ideas are stilted, whose only charm of surface is the attractive glossiness of national dress. Intellectual training and social surroundings go together. It is a clear gain to the art if the artist be a man of culture. It influences the choice of subject, perhaps urges the wisdom of sequence and arrangement in the total art as we find elsewhere, and undoubtedly must tend to a refined treatment and reverence for the art. I think herein lies one of the bright omens for the future success of our art. I do not recollect in the history of music any period of which it may be said that the intellectual attainments and general culture of composers equal those of the masters of to-day.

The state of the grammar of the art and the means at disposal have at all periods influenced the style of great masters. With a crude theory and meagre means the outcome could but be in proportion. Happily immense strides have been made in both departments during recent years. Think what might not Palestrina have achieved had he been possessed of the theory and means we enjoy to-day. But both depend for their proper value upon the extent of the artist's knowledge of his craft. There are the means, and their influence will be in proportion as he knows how to employ them. But all these various influences are subordinated to the selection of subject. As the theme, so the style, whether epic, lyric, or romantic. The picture conjured up in the mind of the artist and the way he looks at it will very greatly influence the style of treatment.

And now I come to the principal requisites for the formation of good style.

The pre-eminent condition, I had almost said the sole requisite, so precious do I esteem it to the formation of a good style, is *truth*. Then, an intimate acquaintance with the rules of the art. By the sole aid of craft here it is possible to produce much, but if academical learning be made the hindrance of truth, the work will be invested with a human interest of infinite value beyond the scholar's skill. It will find a responsive echo among the many, where otherwise it could only be adequately appreciated by the few. What comes from the heart will go to the heart. Truth for the theme will just be that "one touch of nature that makes the whole world kin." Indeed, truth should be the why of the existence of all art work—that "holding the mirror up to

nature." A man should not speak unless he has something to say and knows to the core what he wants to say. As Montaigne nobly said—"I stand here for truth, and will not, for all the states, churches, severities, and personal reputations of Europe swerve one jot. I will rather mumble and prate about what I certainly do know—my father, my wife, my old lean bald pate, and a hundred stories as ridiculous—than vapour, romance, and play the philosopher."

I would go on naming what, in my judgment, are the requisites of a good style, but the more I ponder over them the clearer the light becomes that they are all poor, pale ingredients, beside this all-devouring flame. Sincerity is man's greatest mastery. It is the first condition of a great man. No quack ever founded a religion in art. He who would reach man's heart through tones must first feel there, and get them out true, sincere from his own heart. No mathematical calculation as to harmonies, but feelings transformed into sounds. The sweetest music springs from the human heart, and when that cry escapes from the imprisoned cell to be transfigured by the artist in tones of tenderness or passion, success will depend on the degree of truthfulness with which it has been interpreted.

Now, to apply this insistence on truth to music. What does it resolve itself into? In a word, appropriateness—i.e., adequate musical expression to the spoken word; or, if it be absolute music, to the accurate interpretation of the sentiment or silent speech conjured up in the musician's innermost ear. Yes, appropriateness of tonal expression should be the earnest aim. That is the gem. The diamond. The setting may be beauty, dignity, vigour, tenderness, according to the feeling treated. But, I would earnestly urge, do not sacrifice truth at the shrine of beauty. "A thing of beauty is a joy for ever"; true, but truth is far more beautiful, and, I hold, more immeasurably grand than gracefulness. Do not, to arrive at a beautiful cadence, phrase and polish, and so recede from the truth to a veneered expression. A few words from an honest blacksmith appeal more directly to the heart than all the polished periods of a courtier; and a single unad phrase of pure, undiluted feeling vibrates more heart strings than all the carefully planned cadences of the music maker. Be true, and you must write living music, and it is that very true music that will gain the most by attention to style. "See deep enough, and you see musically, the heart of nature is everywhere musical, if you can only reach it. All deep thought is music," so spoke Carlyle. And we must all agree if a man has anything to say, if it be worth the saying, let him speak it out, after his own heart. If he wish to penetrate deep into his hearers, if he desire to address multitudes, then must he pay attention to style. Having

determined, first, that he will speak truly, his speech will be effective and enduring as his style is perfect. Then is a thorough knowledge of the art essential. A workman is all the better for knowing how to use his tools. It was a maxim with Sir Joshua Reynolds that no opportunity should be lost in discountenancing the false and vulgar notion "that rules write the letters of genius."

A skilled artist possesses an immense advantage over the less well trained. I consider an exhaustive acquaintance with all the technicalities of our art indispensable to the forming of a great artist. It were easy to instance exceptions, but to those I would reply "admitted, yet, had such a one technical training he would have been still greater." A thorough knowledge of one's craft will help an artist to say precisely what he feels. It will enable him to set out his ideas, to infuse order and movement into them, to determine which are the principal, and where the climax should be reached; and this is style. A just appreciation of proportion and balance is as necessary to a musical work as to any other art-creation. Is it not a grand thing to have the power of being tender or vigorous, as may be wished, to give coherence and continuity to one's work, to create a work in which the parts depend on each other for vitality; and how is this possible without complete familiarity with the theory?

And, having the power of faithfully expressing one's thoughts, the all important rule to be remembered is, be truthful, be appropriate. The style will depend on the subject treated. If lyric, give it not an epic setting. If it be grand, degrade it not by commonplace. When it seems into the eloquent it should do so without padding or bluster. The matter should not be inferior to the manner. Grand and imposing treatment of this, and sometimes better ideas, is a grave error. The allotting of a pompous, inflated, tinsel phraseology, where an easy, simple expression is required, betrays weakness of the artist. If it be inexcusable in a poet to put majestic, dignified language in the mouth of a buffoon, it is equally culpable in a musician to employ grandiloquent speech for commonplace ideas. It is somewhat like Goldsmith twisted Johnson with doing. "Doctor," he said, "I believe if you were to write about little fishes, you would make them all talk like whales."

Nothing so more opposed to the naturally beautiful and true than the padding out of a poor cadence with useless ornamentation. Music is the total embodiment of feeling and the dress should be worthy of the matter. As noble bearing, graceful gesture, and refined intellect would be lost under a sackcloth, so will grand vocal thoughts be debased if delivered in vulgar hackneyed cadences. An artist may have the sublimest thought, but if the setting be coarse,

indolgent, or, in a word, inappropriate, the beauty and force will be destroyed. To play a variation upon a celebrated phrase of Shakespeare, I would say "cut the bone to the word."

The source of much faulty style among musicians is, I believe, want of reflection. To cultivate a good style it is imperative to think well, to feel well. Facility of production is a baneful fault. Musicians possessing but few ideas can string together notes in abundance. They produce much and think they have composed when they have only compiled phrases. Such writers have no style, but if you will, it is the veriest shadow: style is wedded to ideas, they have only notes. Facility of production has been a drawback to greater men. I suppose we have all read Beethoven's usage, I would almost say coach, criticism upon that positive genius, Rossini. "He had the stuff in him to have made a good musician if he had only been well drilled when a boy; he was spoiled by the ease with which he produced."

And now, I presume, it is expected of me to say a few words on Wagner, he whom I think posterity will adjudge the greatest of all stylists. I shall endeavour to keep clear of the extremes of enthusiasm and treat the question calmly and dispassionately. To analyse Wagner's style in a manner at all worthy of the subject would occupy the time of a lecture itself; at the end of a paper such a detailed treatment is therefore precluded me. On the other hand, after much careful consideration, I think that no adequate and satisfactory generalisation can be profitably attempted. However, I have endeavoured to summarise his style. For such a condensed treatment it is to be understood that I exclude works up to "Lohengrin." Well then, the crowning glory of Wagner's work, the acme of his style, is the wonderful fidelity with which his music interprets the feelings of the heart. His truth to nature is the primary cause of his success. Richly endowed, he improved his gifts by sedent application. The music of all men was known to him. He served many years at the conductor's desk teaching from Meyerbeer, the worst of all patchwork styles, to the titanic Beethoven, and before he taught, he learned, in the greatest number of instances, the works by heart. Of him, truly, it may be said, he absorbed all the music of his time and prior to him. He did not work in a hurry. All his mature compositions occupied many years in writing. "Parsifal" took twenty years. Wagner's style is distinguished for its warmth, unity, and balance, important factors in the formation of a good style. Wagner's merit is his intense earnestness. The outcome is observable in the truth of his work. All means employed by him have their right of existence. In his music-dramas the orchestra has another reason for being than that

of an accompaniment for singers. It is the soul of what the singer declaims. The two are one, and are called into being by the same motive. To employ an old metaphor, and in Wagner's case a perfectly just one, his style is "as boundless and deep as the ocean." Many composers will sail their bargues upon it, and whether the ship be the impressive, majestic "Tragedy," or the light, winsome "Comedy," they will find harbours of refuge where they can ride safely at anchor, trim their sails, and leave themselves for new ventures.

In conclusion, I would impress upon all artists that their guiding principle be, "But above all to chase oneself be true, and it follows as the night the day then cannot not be false to any man." If this be his motto then will our art move onward and upward.

DISCUSSION.

The CHAIRMAN.—Ladies and Gentlemen, a paper may be complete and yet not exhaustive, and I think we must all acknowledge that in the very interesting paper we have listened to we have had great completeness of view, but our lecturer will be the last to think that he has so far exhausted the subject as not to open much which is suggestive of other remarks. I am happily relieved from having to say much on this occasion, because only two months ago, when my friend Mr. Shadlock read his interesting paper on "Mannerisms," I had occasion to make some remarks which very much touched on the subject of this afternoon's paper. I see Mr. Shadlock is present, and, inasmuch as the two subjects meet very much, I have no doubt he would like to say a few words on the subject of this paper; but before asking him to do so, I am sure you will agree with me in accordng our best thanks to Mr. Frazer for the very interesting and suggestive paper to which we have listened.

(The vote of thanks was carried unanimously.)

Mr. SEYMOUR.—I have listened with much pleasure to the very interesting paper by Mr. Frazer, but I see many here better able to speak upon it than myself. Mr. Frazer knows how much I admire Wagner's music, and in his style I agree with everything he says. I fancy there may be some here who differ from him, and whose remarks would be more interesting, and more likely to provoke discussion. Mr. Banister said just now the subject was by no means exhausted, and there was one thing occurred to me while Mr. Frazer was speaking. Having said it was necessary for an artist to know all the rules of his art in order to become a good musician, he said there were exceptions. There was

one very striking example—Robert Schumann—who learnt the rules of his art after he became a composer, and Bruckner, in his biography, justly observes that perhaps we have gained by his mode of educating himself, that his individuality is perhaps greater for his having written as he felt, and then studied the rules of his art afterwards. It is a curious exception, but by no means the only one.

Mr. Fœrster.—This very interesting and suggestive paper of Mr. Fœrster's has served to confirm in my mind, although it scarcely needed confirmation, the view that what is called the style of a great composer is, in fact, that something which works such a great influence upon his hearers. I am not speaking so much of musicians, but of the outside public, to whom all composers must, to a certain extent, appeal. With respect to Wagner, as his name has been brought prominently forward, at first it struck me as rather odd that Wagner should have such a very large following, as to speak, outside professional musicians. His music always seems to appeal to every class, of course in a very simple way; not because it is simple, not because it is rhythmical, because it is neither one nor the other; but by the performance or the audience what it may, his music always gains admirers. Now I cannot help thinking that it is because he has a style—he is true to himself—to what he endeavours to interpret. The same may be said of the living composer, Dvořák, he has a style of his own, and it is different to anything else. It is not that he is a greater contrapuntist, or a greater master of writing for the orchestra, but to all those who have any musical taste whatever his music appeals at once with a force such as a young musician would not be able to account for; they would simply say, "I like it, and there is an end of it." The same with regard to Gounod—I do not wish to touch on a combated subject, because we know a musician looking at Gounod's greatest works, his oratorios, for example, would say there is not a fugue from beginning to end, they all show the same lumbering, heavy kind of style; but they certainly do appeal in a mysterious way to a very large class of hearers, and we must put it down to the same reason, that Gounod is perfectly sincere in what he is saying; he believes in it himself, and expresses the convictions of his hearers. Then there is a danger which a young musician ought to be guarded against, of confining style with eccentricity. It very often occurs to me, as a teacher, that a pupil brings me a composition which I find is full of the most extraordinary propositions. When I say you should have done so and so, which would have been simple, he says, "Oh, that would be like somebody else, and I want to be different from everybody else", and I think, therefore, while we must regard the style of a

composer as the very greatest object which should be aimed at, it ought not to go forth to the world that style is a thing which can be obtained at first. It must be gained by a perfect insight into the works of others before you can form your own style.

Mr. SCOTT-CARR.—I have but few words to say on this very excellent paper, which no doubt we shall value still more when we read it in print. But I will make one remark on a statement of Mr. Frost as to style growing. I think that is exceedingly true and should be recognised. One cannot help feeling that in the earlier style of Beethoven he was little more than a reflected Mozart, and I think that continued down to the period of the septet, which might almost have borne Mozart's signature. Style does grow, and it is not to be suddenly discovered or evoked. Mr. Frost also remarked with reference to the way in which Wagner's music affects a large mass of people. He says it is not because of its rhythmical nature or its tunefulness. I will not say so, but some might say, perhaps it is from its fashionableness, although that is a word which might give rise to a great deal of discussion. One observation of Mr. Praeger's with regard to Wagner's music was where he spoke about his balance, but I am afraid that is a subject on which we should all not very well agree, especially some of the singers who have to sing against orchestration. After all, if you are to treat the voice as an instrument, the balance of power I am afraid would be with the instruments against the voice. In Mr. Praeger's observations as to the great value of training in order to cultivate style, I think we must all heartily agree. Mr. Frost illustrates that in what he says with regard to the compositions which are often brought to him. Probably it has often been our lot as examiners, and certainly as reviewers, to have the most extraordinary things brought to us. They are supposed to be in a particular style, but they are really in no style at all, it is a mere imitation of the style of others, or else conceitricity striving to arrogate to itself an importance that it does not really possess, and which, therefore, ought to be condemned. With regard to the national style of which Mr. Praeger spoke with, I thought, a sort of depreciation, I cannot help thinking that if there is a national style for the mass of a country it is rather to be commended. If the country has accents and a language of its own, and it has gone through certain trials and difficulties which gradually go to make up its national history, it is not surprising that it should also have a style of its own.

Dr. PRACE.—I fear that after the many eloquent speeches you have listened to there scarcely remains much for me to say, especially as I have not advanced to the heights of which Mr. Praeger has given us a glimpse this afternoon. I simply

step short at the academic condition of the art at present. But I should like to make one remark on Mr. Fraenger's paper, and that is on the influence of religious training on music. We see in Gounod's works there is, to a certain extent, the influence of the Gregorian music strongly brought to the front. Even in such a work as "*Pastor*," in that ballad of the "*King of Thule*," which is founded on one of the church modes, or in Jewish composers who are more or less of the Hebrew element. I would mention Mendelssohn's Italian Symphony, that lovely slow movement; I believe that melody is of Hebrew origin. Then, coming to English musicians, take the works of such men as Samuel Sebastian Barnett. We see there, I think, the influence of early cathedral training. We find church cadences and occasional progressions of harmony, which would call up the associations of old service anthems, and so on.

Mr. Southgate.—Now that Dr. France has spoken, I cannot help adding one sentence, and that is that he himself is very deeply inspired with that special feeling of religious music of which he has spoken, and though he modestly said that he had not gone beyond the academic stage, I may say that he himself has written some organ work most remarkable as far as style goes, giving us something fresh and new, probably through that very spirit of which he has spoken.

Mr. Facer.—I would make one more remark in answer to something Mr. Southgate said not contravening what I said as to the influence of Wagner's music on a large circle of learners, but he said it was perhaps because it was fashionable. Now, of course it is absolutely impossible to contradict anything of that kind, and I would only venture to say this: how did it become fashionable? In addition to what Dr. France has said with regard to the influence of early religious training on composers, I must instance Arthur Sullivan; it is very remarkable how even in one of his comic operas—which to my mind have a distinct style of their own, and to which style their very extraordinary popularity is due—how often we come across at the end of his songs, duets, and concerted pieces a quaint little church-like cadence, which has a wonderful effect on the audience.

Dr. VERNER.—I would like to suggest if it is not possible that nationality in music and in style is very likely now to amalgamate to a great extent. Of course when music was not so cheap, and not so plentiful as it is now, it was natural that a national style should exist, the English style and others; but now students are sent to Germany to study, to France, to Italy, and foreigners study here also, is it not possible that with the universal grammar of music that is now diffused in all these academies that style should lose its individuality, and music should become a universal language?

Mr. SECRETARY.—That may be possible, and very likely it will become so, but still even at the present day one cannot hear a set of ballet pieces written by a French composer without unhesitatingly and instantly saying that can be written by no one else than a Frenchman.

The CHAIRMAN.—There is a prevalent idea that anyone who writes music for a certain purpose must necessarily write in the manner that those who have gone before him have written for that purpose. I remember a living musician, whose name I will not mention, speaking of a certain beautiful oratorio written within the last twenty-five years, saying it was an atrocious thing, the man who wrote it evidently extremely unacquainted with all the traditions of church music. Now, as a matter of fact, the composer of that oratorio was brought up and trained in the very midst of such influences. It seems to me a monstrous idea to begin with—I am not speaking of any distinction between church music and oratorio music—that a man, if he writes church music, must necessarily imitate the style of Tallis, Orlando Gibbons, Cress, or what not. A man must have genius and strike out a new line for himself. We use the term style in a somewhat technical sense: we have got into that glaringly-marked distinction between the strict style, by which we mean contrapuntal and diatonic, the ancient fugal style, and the romantic or the free style, that in which the imagination is supposed to have somewhat more play, and the mere strength is somewhat subordinated. It is rather thought sometimes that these must be kept exceedingly distinct necessarily, but we know very well that young and ardent composers have a very great idea often that subservience to contrapuntal rules will, as they think, cramp their style before they have in any sort of way formed their style. Even Mendelssohn, we know, so jealously guarded himself against the introduction of anything approaching the contrapuntal limits when he wished to write that free imaginative work, the "Hebrides" Overture—I think it is on record that he excused some passages in it because it seemed to smother a little of the scholastic instead of the freely imaginative. But no one knew better than Mendelssohn that a thorough contrapuntal training, even in the most strict manner, is that which would cultivate the exceedingly accurate and reticent habit of self-scrutiny and attention to all sorts of details, which would perfect a man in that perfection of art which is to conceal art. I do not know that there is anything more specially to add to what has been said in the course of this discussion, I think it is on record that in literary matters the greatest masters of style, Manuſley and such, have acknowledged that whatever their genius and whatever their brightness of intellect, their literary style has been the result of very much

labour; and style will be laboured until there has been very much labour to make it fresh and plain, and to pass it off as unconsciously and unconsciously, to see so it that instead of being turgid it is translucent. If a man finds he has a tendency to over-labour, he takes care to cultivate a Saxon style, and so forth. I will now ask Mr. Praeger if he wishes to supplement the discussion by any farther remarks.

Mr. Praeger.—I would mention that the influence of religion on music is an undeniable one, be the relation whatever it may, because it is a matter of organization. A man cannot believe what he likes, he must believe what he can; and believing exactly one thing or another, he will adopt naturally the style that is represented by that belief, and no doubt the success of those works of Goethe which were referred to, which for musicians have extremely little value, have only an influence on the great mass because Goethe felt certain beliefs from A to Z, and beyond the full stop even. In all he has written—he believes everything. I do not believe he could believe any more. He is perfectly full with beliefs. Some consider that a great pity, others may consider it a glory. However, it will explain why those works to a musician cannot have interest if he be true to himself, and will compare them to any other works, not as regards the knowledge in them, but as regards really the intellect. As to the necessity of contrapuntal style, and altogether following a certain style for sacred or religious music, that is certainly a mistake; because some of the finest sacred music which have been written of late, and which are not known here, are, I think, those of Liszt. I am not by any means the greatest admirer of Liszt, he has begun too late in life, and lacks real manliness. He has but few ideas, and makes the most of them; but he has unbounded vigour, and, certainly, though I am not one of his greatest admirers, it is undeniable that his sacred music proves that the man is most earnest, and that accounts for its having had that immense success in Germany, even in those parts where he personally met with opposition. As to nationality, I do not believe that time will ever come when there will be no nationality in music. I should be very sorry if it became so. I should not like to see the English changed into Germans, and I would not like to see the Germans changed into French. In as much as every nation has its own language, there we should stop. I should have made a great point of this, but it would have been too long. As to the language-rhythm, we know that all nations have connected their own dances—we do not know why. But why do the Germans, the most heavy people, dance the waltz better than any other nation? It is a real German dance, which the peasants dance on the green meadow. They dance it with gravity, as if they were

going through a religious act—it is exquisite, it is delightful to see it. All the girls dance, some without shoes, because in some parts shoes are not worn. They taught themselves—that is national, that is German. Then look at the Poles, look at their mazurkas, which is a waltz with an accent on the second note. Why did they make the accent on the second note? There is something peculiar, almost hysterical, in the nature of a Pole, and when they dance they dance with their whole soul and forget everything. Why have the Spaniards a peculiar rhythm, which is so marked that when you begin to tap it on the table merely, they begin to dance? Why are the Scotch the same with their reel? That is a thing I have attempted many times in Scotch societies, and pupils have told me the same. I began a reel where there were a lot of old gentlemen talking about the Stock Exchange, and other serious matters, and immediately they all began with their feet, they could not help it. So with all nationalities. A great point is also to be made of different languages. Look at the Italian with the mass of consonants, with their wonderful wavy lines. Get an Italian in a passion, he is like a lady in a passion; he has no consonants to spurt out to give force to his words, they all end in *i, e, o, or u*. That accounts for their wonderful power of melody. Then go to the French with their short rhythms, with their language so concise that it has become the diplomatic language, infused as it has been with all the intellect of the great age of Louis XIV. All their great men wanted to make it a language bristling with wit. With their short rhythms, their realistic tones, it is impossible for a Frenchman to compose like anyone else, unless he ceases to be a Frenchman. Then, coming to the English, you have a language where everything is so precise and most stated—the most commercial language in the world. Even the Germans imitate it. Everything must be clear; no *if*; no *doubt*. Everything must be positive; everything must continue; there must be no interpolation. That accounts for their short musical phrases, melodic if you like, but short; no working out; no interpolation. Then look at the Germans; you will have a page with fifty interpolations, one within the other, and the verb at the end, and you must keep all that in your head. That accounts for an immense deal, I think, in music. Look at German instrumental music, it is full of interpolations. But the English, they like the *da capo*. Mr. William Chappell, a very high authority, says the English have a dislike to all chromatic music. In everyday society, if a man speaks a little louder than anyone else, they say, "What is the matter?" You must not have any emotion, it is not proper. That undoubtedly will act on the artist's mind, and that is the cause of a national style. I do not find anywhere in the

whole language of English meant any of that passionate dramatic feeling which is constantly found in the German music. The German speculative mind—prosaic, always more or less so, must account for it. That we can improve by studying each other's style, and that we can adopt what we think is best, there is no doubt about; but as to saying nationality would ever cease, why the people would cease themselves, they would no longer be what they were before. I do not believe in a universal language, and I thank Heaven it is not so. There will and must be a great brotherhood, and a kind relation amongst us all, and I think nothing in the world can help that so much as the sublime art of music. Let us become one grand family, loving each other, but not changing our nationality, because that is the special charm of every one of the individualities. There was a word said about Schumann. I have often deeply thought of that. It has been a haze to Schumann to study afterwards, but it has not been the study that has made him great. There were some very unfortunate circumstances, which can scarcely be entirely brought to the surface, of very teaching interest. Bring Mendelssohn into the question. Whatever Mendelssohn may have said and done, he did not like Schumann. It is a proved fact, historically, that they never met at Leipzig. A few of Schumann's things were played there—a very few. I have the number of them. It was perfectly ridiculous that there was so much performed of Mendelssohn's and so little of Schumann's in the same year. That was very likely natural, because Mendelssohn stood at the head of the establishment, and Schumann only an outsider. But Schumann was an extraordinary admirer of Mendelssohn, and always believed himself, like many other people who have not sufficiently studied, inferior as a musician, and in trying to learn all he could he tried also to imitate Mendelssohn. That was his haze—it was no longer his own style. In his earlier works he was Schumann proper; in the others there is always an infiltration of somebody else. That was an unfortunate bias he had, thinking himself below Mendelssohn, and there he was no longer true to himself. We know well that he brought out Beethoven and Brahms, and was delighted with any talent that came before him. That is the true sign of a great man—that he can admire other people's gifts.

Mr. Baxter then moved a vote of thanks to the Chairman, which concluded the proceedings.

April, 1896.

C. E. STEPHENS, Esq.,
IS THE CHAIR.

MUSIC AS A LANGUAGE.

By H. C. BAXTER.

MUSIC as a Language: not as an adjunct of other languages, though it is that, but as itself a language; that is, a means, not of intercommunication, not of narration, not of description, but of expression.

Now, if philologists have interested themselves in tracing languages to their parentage, and grouping them accordingly, nay, more, in discussing the origin of language itself, shall we essay to discover the origin of our beautiful language? to ascertain when, where, why, and how human thought or emotion first sought to express itself in musical sound? A fruitless task, truly! Rather let us resign ourselves to the fascinating illusion of the poet:—

" First was the world as one great symphonic mass,
Where jarring winds to infelix nature played,
All music was a solitary sound,
To hollow noise and murmuring fountains bound.
Jehol first made the wilder notes upon,
And Jehol taught Music's jubilee;
He called the spheres from their silent sleep,
And bade the organs cry, where they dwell;
Each sought a domain in that lovely place,
And organs in like and the manly form,
From whence the progeny of numbers came
[see harmonious colours withdrew;
Some in the lute, some in the viol went,
And others chose the cornet eloquent;
Those prattling the wind, and those the horn,
To sing man's thoughts, or in woman's strain.
Then came, the master of the air,
King of all those a solemn voice proper,
With which she paced the steps of the air,
Including all between the earth and sphere."¹

And so, accepting this account of it, let us not pursue our investigations further; but rather, with another poet, say—

" Music, thou queen of heaven, ever-shining spell

Fall down, down, down, from those thy shining spheres,
To charm our souls, as thou hast charmed our ears."²

¹ Andrew Marvell, "Music's Empire."

² Hervey.—"Hesperides."

"To charm our souls," truly; but also to elevate them. While sometimes one would almost limit it, and say, like another poet—

"Song should breathe of meads and flowers,
Song should like a river flow;"

Yet we must with him continue—

"Song from lower thoughts should win us,
Song should charm us out of woe;

Every deed of truth and beauty
Should be crowned by merry song,"

I take song, here, to mean not merely, nor even mainly, lyrical verse, but music—that which surrounds. And of the range of song, a poet already quoted declares—

"I sing of beauty, of blossoms, birds, and bowers,
Of April, May, of June and July flowers;
I sing of May poles, back-carts, merrills, wakes,
Of trawling-boats, bridges, and of their lordly cakes.

I sing of doom, of doom, and, poets by poets,
Of fate, of all, of space, and of all ages;

I sing and ever shall
Of Heaven, and hope to have a star all!"

All of which may seem, however, one-sided, not to my narrow, complying rather with the injunction—"Is any cheerful? let him sing praise";† and with the wise man's saying—"As one that taketh off a garment in cold weather, and as vinegar upon nose, so is he that singeth songs to an heavy heart."‡ But I am not forgetting the many-sidedness, the all-comprehensiveness, and wide compass of music as the language of human emotion in all its vicissitudes. It is eminently pathetic and sympathetic, and may be the medium of expression and of appeal in every phase of that delicately-stringed organism and experience—

"What passion cannot Music raise and quell!"

I am far from forgetting the poet's crystallisation of our life as—

"The will and work of humanity"§

But, then, humanity is not all sadness. True though it be that "Man is born unto trouble as the sparks fly upward,"** it is also true that though "Weeping may endure for a night, [yet] joy cometh in the morning,"†† And music is adequate to be the mirror and the apt expression of varied and chargeful feelings—varied as the vicissitudes of life itself. Music compasses the whole diapason of human emotion.

* Barry Cornwall.

† Harvey.

‡ James K. P.

§ *Francis and son.*

|| *Dryden.*

¶ *Woolfworth.*

|| *Timothy A. King.*

** *Job x. 1.*

†† *Psalm cxix. 1.*

As Mr. Watts says—"Every art has its special function, has a certain work which it can do better than any one of its sister arts. Hence its right of existence. For instance, before the 'sea of emotion' within the soul has become carded into thoughts, it can be expressed in inarticulate tone. Hence, among the fine arts, music is specially adapted for rendering it. It was perhaps a perception of this fact which made the Syrian Gnostics define life to be 'moving music.'¹ And as Professor Max Müller says—"No being can be intelligent without language";² so it seems difficult to imagine that a being can be emotional without music, both as the quickener and as the outcome of emotion. Professor Mosley says—"A strain of music that springs from the souls of men accompanies their actions in the world. There are no records of a humanity without such music."³ But I venture to urge that those from whose souls such strain of music springs most spontaneously are those who carry into their lives the spirit incarnated by the charming writer to the child—

"Be good, even mild, and let who will be clever,
Do noble things, not dream them, all day long,
And so make life, death, and that vast far over
One grand, sweet song!"

Which, in other words, would be—let life itself be a fine art, and that art—Music.

Music a language to express—what? Emotion, feeling, passion? undoubtedly. Sense of beauty? yes. But, though not definitely to express definite, or, at least, otherwise definable, thought, reason, fact, yet, as I submit, unquestionably, to express orderly thought, in orderly manner, emotionally, but not rhapsodically; in other words, it is intellectual as well as emotional; intelligible, as well as, and not merely vaguely, impressive. There is a shallow, cant sense (or nonsense) in which it is sometimes said that thought is too deep for words to express; the reply to which may well be—

"How weak are words to carry thoughts like mine!
With each dull flourish round the clock-faced time
Yet words suffice for Shakespeare's art when he
Wrote Time, and men mistook *Demeter*!"

It has even been said—

"People cannot think and sing: they can only feel and sing!"

If there be in a musician such an exuberance of inner

¹ *Encyclop. Brit. Ninth Edition, Article "Poetry."*

² *"Good Words," January, 1866, p. 20.*

³ *"Library of English Literature," p. 2.*

⁴ *D. Knight.*

⁵ *W. W., "Academy," July 25, 1871, p. 86.*

⁶ *George MacDonald, "England's Adelphi," p. 120.*

of imagination portrayed by him in his "Concertstück" could form the remotest conception of the music itself, or attempt to re-translate that description back into musical language?

And yet I have seen a copy of Bach's fugues with pencilled titles, prefixed by the owner, such as "The wish," to No. 1, Vol. II., and so on. But it cannot be carried out. However any one may interpret the sentiment conveyed to his own receptive imagination by this or that work, it remains true that music expresses itself. It is untranslatable by words, only apprehended by emotion. To ask for a statement, in matter of fact words, of the intention or meaning of music is to imply that the composer has not succeeded in expressing or impressing his thought or emotion, or more ingenuously, to acknowledge the lack of apprehensive faculty. If to any one.

"The prisoner by the river's brink
A yellow prisoner is, and scolding men."

the remedy is not to supplement the prisoner by something more. The composer may, indeed, have expressed all that could be expressed, but the hearer who asks for more must in that case be unimpressionable. We must not, cannot, in musical language, adopt the admirable counsel for lucidity in written or spoken language—"Take care to speak, not only so that people can understand, but so that they cannot misunderstand you." Though in musical language we may well set value on lucidity, let not the vagueness or indefiniteness spring from any affected depth or wear of thought. That is equally true of our language as about literature, which Landor said—"Clear writers, like clear fountains, do not seem so deep as they are. The turbid look most profound." For there is a true sense in which words are inadequate to express, not thought, indeed, as being too deep or too grand, but emotion, feeling. And further, not only to express, but to arouse, to kindle response and sympathy, to impress. And here it is that music asserts her prerogative, or at least her pre-eminence. Self-originating, she expresses herself; or, allied with an originating musical mind and heart, expresses that mind and heart. I say self-originating, or in alliance with an originating mind and heart. For genius itself, and certainly not least of all, musical genius, has been defined as "The capacity for kindling one's own fire." We all know that our inner man may be spoken to, or spoken with, otherwise than by words; and that otherwise is such wise that words do not affect. Golden silence itself may be eloquent where silver speech is powerless. I have referred to the prisoner, and we all recognise "the language of

* John Ford.

flowers"—a mute language. It has been said that they "affect the mind with so intense a feeling of exquisite delight that the thrill of pleasure which they cause is almost akin to pain. One feels that they are too beautiful. So pure, so perfect, so fragile! They present to us a tender freshness, a living glow, and a perfect stamkness, which are imitable by Art, and which place them in the very forefront of Nature's products; while at the same time they bear about them unmistakable indications of their transient character, and in the full brightness of their glory speak to us of decay and of the tomb."¹

And if this holds of the beautiful, so of the sublime. Of the heavenly firmament, it is declared that though "There is no speech nor language, their voice cannot be heard." Yet "Day unto day uttereth speech, and night unto night sheweth knowledge." Truly that is the golden silence of the glorious sun and his glittering hosts. And so of the language of music, both in its silver speech and in its golden silence. For I speak advisedly when I say that the silences of music, paradoxical as it may appear, seem to rival the eloquence of her speech. It has been said that—

"The sweetest sounds
Are those most near akin to silence;
Such as sea-waves rippling at the prow
When the loud surges cease, muffled bells,
Or echoes of a far off wave of song
In narrow measure."²

Witness that silence which immediately precedes the final plagal cadence of the Hallelujah Chorus in "The Messiah," that far overpowering grandeur. And for a colored, cartoon-like picturesqueness, those in the chorus, "Wretched Lovers," in "Ach and Gilead," after the words "The mountain roars" and "the forest shakes." Those silences seem to clear the whole landscape, and to compel us to stand aghast while the giant takes his "ample strides." Or for heart-breaking, tear-drawing pathos, that in "Mourn, ye afflicted children," just before the first portion in C minor caba, preceding the words "is no more!" a silence, a suspension of the vocal outpouring of grief, that seems, if one may say so, as considerable as that of Job's three friends, which he would have had them maintain, when, after they had "Lifted up their eyes afar off, and knew him not, they lifted up their voice and wept, and they rent every one his mantle, and sprinkled dust upon their heads toward heaven. So they sat down with him upon the ground seven days and seven

¹Frederick Kartheiser on "The Religious Teachings of the sublime and beautiful in Nature."

²Frederick, *ibid.*, 2, 3, Revised Version.

³Sydney Bayne Spanght, "A Modern Ideal."

nights, and none spoke a word unto him: for they saw that his grief was very great."² Or even as an epitaph which, I have read, is in the church of St. Nazario, in Florence, upon the tomb of a soldier: "Johannes Divitius, who never rested, rests—hush!" And, recurring for a moment to the eloquence of music to express more than words can express, of the glorious world beyond, the inspired Seer writes—"I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder" and the voice which I heard was as of harpers harping with their harps: and they sing as it were a new song before the throne" + On which, an impressed and impressive writer asks—"Why do they sing? It is because speech is too weak to tell what they feel. Words are the feeblest language of the soul. How poor an instrument is speech for the great multitude who never acquire any real mastery over it, and who feel it rather a bar against which the tide of feeling breaks, than a channel for the full river of emotion to flow in." } To quote again from Mr. Watts's interesting article—"It is a suggestive fact that, in the Greek language, long before poetic art was called 'making,' it was called 'singing.'" The poet was not *maker* but *maker*. And as regards the Romans it is curious to see how, every now and then, the old idea that poetry is singing rather than making will disclose itself. It will be remembered, for instance, how Terence, in the prologue of "*Phormio*," alludes to poets as musicians.

This yearning suggestiveness, slide of flowers and of much else in nature, as well as of music and of all true art—it, indeed, that can be termed suggestive which is yet so vague—has even been pressed into service as a presumptive argument for our immortality. A thoughtful writer has said—"A divine discontent is wrought into us—divine, because it attends our highest faculties. . . . I would not weaken what I believe to be sound argument by any admixture of mere sentiment. I refer, therefore, in the soberest and severest way, to those blind emotions that fill the mind whenever we listen to the music of the masons, or look upon true Art, or in any way come in contact with what is highest and best. So far as they are translatable into thought, they assert a perfection and a life of which this is but a foretaste. So, also, the wind blowing through reeds upon the margin of a lake or the branches of mountain pines, or, perchance, over grasses that cover the graves of the dead, has a Mormonian tone that foretells the dawn of an eternal day. The perfect, of whatever sort, whether the purity of a flower, or the

² Job. ii. 12.

³ See *ibid.* p. 5.

⁴ W. Robertson Nicoll, M.A., "*The Lamb of God*," p. 92.

harmony of sounds, or the perfection of character, awakens a kindred sense within us that is the denial of all limitations."²

It is one of the debated uses, or abuses, of language to deal in equivocation, or double entendre. "In deliberate equivocation, it is intended that the hearer should take what is said in a sense favourable to the speaker; and that is made possible by the use of variable or elastic terms."³ Now this intentional equivocation, which, by reason of its deceitful prompting-motive, is an immorality in ordinary language, is a charming possibility in music, by the ingenious, but not dangerous use of its "variable or elastic terms." Moreover, this ingenuity of device may be used without either the moral disadvantageousness that attaches to equivocation, or the obscurity that results from ambiguity in language: "Ambiguity obscures the expression; equivocation conceals the intention of the speaker." "Primarily, Equivocal is an epithet of terms. Ambiguity of expressions or sentences."⁴ In music, we have delightful resources for charming equivocation, not for the cowardly or evil-intentioned deception of the hearer, but for his delectable bewilderment, or surprised enchantment, by means of certain chords, and even single intervals, quite familiar to us all; such as the diminished seventh, with its changeable notation and corresponding change of radical arrangement and local resolution; this chord having been capiously termed the ambiguous chord; and further, the enharmonically interchangeable chords of the dominant seventh and the augmented sixth, in that form of it known as the German sixth. Again, similar treatment of the augmented triad, or certain inversions or derivatives of the major thirteenth. These are the "variable and elastic terms," with which we can so expertly equivocate. I say we, but I must rather repeat. Any of us may learn how, grammatically, but while the eye may know how it is done, it is the genius who knows, or rather feels, when, aptly, deftly, opportunely, interestingly, thus to fascinate. But, in view of such delightful possibilities in our language of music, may we not adopt the expression of Professor Huxley with regard to the Hebrew tongue, and "Admire the flexibility of a language which admits of such diverse interpretations!"⁵

But yet, that must be remembered which has been said of Milton: "Music was the symbol of all truth [to him]. He would count it blasphemy to write an untraced verse."⁶

² Theodore J. Wagner, "Freedom of Poets," pp. 124, 125.

³ Archibald Aitken's "Synonyms Unarranged."

⁴ *Ibid.*

⁵ American Advertiser, p. 26.

⁶ George MacDonald, "England's Asylum," p. 200.

Few things in musical writing are more liable to mismanagement than these enharmonic changes. Very often they are used to cover the lack of that true scholarship, which would be evidenced by another more difficult method of modulation; and to cover it, moreover, by means of that which—remembering that we are speaking of a language—may be likened to a *pon*, a play upon chords, like a play upon words, meant to be very 'cute,' but really very stupid; to appear clever, while really only shuffling. It has been said of the Elizabethan writers that they "Had such a delight in words, and such a command over them, that like their skilful horsemen, who enjoyed making their words show off the fantastic paces they had taught them, they played with the words as they passed through their hands, tossing them about as a juggler might his balls. But even herein the true master of speech showed his masterdom; his play must not be *hys-play*, if it must contribute to the truth of the idea which was taking form in these words."²

As for writing music grammatically—the tendency of many nowadays—perhaps it may be said, as a re-action from the pedantic trivialism of earlier times, is rather like that of the speech, as it has been described, of the genial, anti-slavery poet of New England, namely, to "a fine democratic indifference to elegance of pronunciation and finished periods."³

But, while I am not desirous of enlarging, in this paper, either on theoretical or on educational considerations, I can hardly forbear remarking that, whereas in the teaching the grammar of other languages, especially living languages, methods have, I believe, been amended and changed according to the spirit of the age, there seems hardly a corresponding advance or re-adjustment in the teaching of the grammar of the living language of music. There seems a disposition rather to counsel the study of it, if not as a dead language, yet, at all events, as archaic; or, at least, in its archaic forms, as leading up to the modern usages and idioms. It is almost as though Anglo-Saxon, middle-English, Elizabethan idiom, all had to be studied, in order to the right apprehension and fluent use of modern phraseology. Comparative and historical philology is undoubtedly a highly interesting study; but, considering that "Life is short, but Art is long," I venture to suggest that it is worth some consideration whether a somewhat disproportionate amount of attention is not given to ancient, strict, narrow methods of contrapuntal working, and too little to counterpoint in accordance with the enlarged modern harmony theories which are now unquestioningly accepted. I am well aware that

² George Maydon (16), "England's Anaphora," p. 24.

³ *Pall Mall Gazette*, Nov. 19th, 1889.

this matter has been mooted of late; and I am also aware that in Germany it has been more than mooted. I am not desirous of pursuing the subject farther, but this, in passing, seems appropriate in glancing at the grammar of our art-language, and at the development of an idiomatic style. A moot question like this may fairly be mooted in this place, which is, for the time being, a moot house of musicians, in which they hold their *Witsnagumet*. It has been said by a competent authority of Anglo-Saxon poetry, that "the rhetorical characteristic . . . which is most prominent, is a certain repetition of the thought, with a variation of epithet or phrase, in a manner which distinctly resembles the parallelism of Hebrew poetry."^{*} In Hebrew, for example, we have it illustrated in such a passage as—

" Their line is gone out through all the earth,
And their words to the end of the world "†

Need I remind a company of musicians how eminently this is characteristic of our beautiful language? And this, not as a matter of construction, or contrapuntal device merely, but as a matter of rhetoric, of language, of eloquence; not of device, but of expression. Wealth of device, of resource, indeed we have in abundant variety; but this, as it were, because our expressive language needs such varied abundance for its effluence, and craves it by its affluence. I am not now speaking of the development of ideas in the working of an elaborate movement, but of the first presentation of simple ideas, few musical subjects being destitute of some such iteration, with "variation of epithet or phrase"; not because the first thought or phrase has been weak, but because music knows and uses her sweet persuasive power; it is of the very genius of the language to reiterate without tautology.

The early English writer, Walter Map, or Mapes, in his "*Apocalypse of Golia*," sees in his vision of Pythagoras that—

" Within his hollow globe did music freely play,"

that is, music must pulsate rhythmically within the man. In accordance with which is Plato's dictum that "he who did not know rhythm could be called neither musician nor poet." Now, I think that there is some confusion prevalent on the subject of musical rhythm; that it is thought to be identical, or, at all events, essentially associated with metre and verse. Whence, according to an authoritative writer, "Rhythm in its widest sense may be defined as the law of succession. It is the regulating principle of every whole, that is made up of proportioned parts. . . . The rhythmical arrangement

* Professor Earle's "*Anglo-Saxon Literature*," p. 100.

† Psalm cxv. 2.

of sounds not articulated produces music, while from the like arrangement of articulate sounds we get the cadences of prose and the measures of verse. . . . Verse may be defined as a succession of articulate sounds regulated by a rhythm so definite that we can readily foresee the results which follow from its application. Rhythm is also met with in prose, but in the latter its range is so wide that we rarely can anticipate its flow."¹ The Anglo-Saxon writers sometimes gave a very definite rhythm to their prose, and occasionally affected rhyme in the syllables which closed the different members of a sentence.² After giving an example from an old chronicle, the same writer continues—"I cannot help thinking that this rhythmical prose was one of the instruments in breeding up the alliterative system of the Anglo-Saxons."³

It is this matter of rhythmical prose which, as it seems to me, has some analogical bearings on our art. I think that there is a tendency to lose sight of the application of rhythmical principles beyond the limits of metre and verse. The rhythmical flow of a piece of music is not merely its arrangement in metrical phrases, and sections and periods, it is something more subtle than that. There is a rhythm within a rhythm, or, rather, a rhythm enclosing a rhythm.

As an eminent scholar says of Hebrew poetry, so may we say of music—it "is the poetry of emotion, and emotion, like the sea, expresses itself, not in the onward rush of a single gigantic breaker, but in the rise and fall of a succession of waves."⁴ And another scholar says—"Ancient poetry knew nothing of rhymes. It was distinguished from prose by its accents and ornaments, by its diction, its more elevated and harmonious diction; and, above all, by being charged with a more vivid imagination, a more deep and intense emotion."⁵ And so I am speaking not of the rhythm that ticks, but of the rhythm which surges. In music there is not merely the rhythm of the tread of a regiment, which will awaken the responsive nod, or admiration, or imitation, of the populace, as it march and file it passes through the village. There is also that measured, advancing tread which, to the distressed beleaguered garrison, means deliverance; to the ill-defended citadel means conquest; to our word, to all who with quickened apprehension hear its approach means danger. And after climax there should be an *anti-climax*. And it is of this fine sense of something beyond metre, of large rhythm, that I now speak. It requires a greater comprehension, more breath-holding, to take in and appreciate this, than to grasp and feel the shorter metrical rhythm. Metrical, lyrical

¹ Dr. Guest, "A History of English Rhythms," edited by Rev. W. W. Skeat, p. 1.

² *Ibid.* p. 418.

³ Rev. T. K. Chyng, D.D.

⁴ *Ibid.* p. 422.

⁵ Rev. G. Cox, D.D.

verse appeals at once to the sensitiveness of an untutored ear; not so blank verse or rhythmical prose. And so in music; many an uneducated listener, not necessarily because unaccustomed, but because not trained to the tension of listening *through* a smaller rhythm, and discerning the larger, says of a continuous passage "there is no melody," meaning there are not clearly marked metrical divisions which assist the disengagement and economise the labour of the memory. With such an audience as that which I now have the honour of addressing, it is hardly necessary to give instances of what I refer to, but I may just mention as an example of enlarged prolonged rhythms the noble introduction to the first chorus in Bach's *Matthew Passion* music; and, again, that to the chorus "Rise up, and shine," in Mendelssohn's "*St. Paul*." I may also instance, for overlapping and prolonged but perfectly clear rhythm, the *aria* in a movement of extremely simple and short rhythms up to that point, namely, the *Rondo* of Mozart's *Sonata* in F, No 15:—



In music it may be said to be a requirement of structure that, as Coleridge said was the style of *Jaques*, there should be a "sort of metre, the law of which is a balance of them and antitheses," the word metre here used to designate a "measure of thought." In this connection it may, in passing, be mentioned that Coleridge's own voice was characterised by Lander as "the music of thought." And there is something beautiful, to my mind, in the conception that not only is music thoughtful, but that thought, if orderly and true, and

* "*Table Talk*," II, 275, quoted by Grant, p. 342

especially if associated with emotion, is musical. The acute critic just quoted—Lander—moreover, says—putting it into the mouth of Andrew Marvell—"Good poets, to say nothing of the original thoughts it conveys, may be unfairly varied in modulation. It is only an extension of metres, an amplification of harmonies, of which even the best and most varied poetry admits but few. Comprehending at once the prose and poetry of Milton, we could prove, 'before fit audience,' that he is incomparably the greatest master of harmony that ever lived."

But it needs a more acute perception, and a finer sense of proportion, to apprehend and to appreciate rhythmical prose than to feel the more regular measures of verse and lyrical metre. And so with musical rhythm; while most persons can follow and understand the strains of ballad-metres, dance-measures, and the like, with their antithetical cadences, perfect and imperfect; the more extended, long-drawn-out rhythms of instrumental movements of elaborate structure, whether fugue, or of other forms of development, with involvements and prolongations, require, as I have said, a trained and sustained faculty of attention, to disentangle and to follow. When, by the uninitiated, such workings are pronounced wanting in melody; that which is unconsciously intended is that such hearers crave shorter rhythms, more clearly marked and divided.

After all, however, musicians do not put the auditor's power of attention to so severe a strain as Coleridge, who, in one of his essays, has a sentence extending over about six pages, without a full stop, expressly in order to exercise the reader's powers of continuous thought. An analogous instance in our art may, indeed, be cited; only the object is not to exercise the powers, but to sustain the attention, and, still more, to suggest long-continued expectancy, by the deferring a full close to the end of the movement; a partial conception which does not tax, but enchains the interest of the auditor. The instance is the masterly Overture to "John the Baptist" by our friend and countryman, Professor Sir George Macdonald.

But music can be sententious, incisive, terse, epigrammatic; can express with the brevity and point of a dithyramb or an epitaph, as well as with the elaborateness of an argument, or the sustained power of an epic. I cannot, however, subscribe to the *dictum* of Otto John, that Canon "is the epigrammatic form of music, the most suitable vehicle for a moral sentence or a witty phrase."²

What a beautiful dithyramb that lovely refrain in "Kiljah,"
"Open the heavens, and send us relief!" Again, how

² "Life of Mozart," English translation, Vol. II. p. 279.

epigrammatic, as it seems to me, because embracing and concentrating so much in itself, that fugue exposition of Bach's, in which the answer by inverse movement overlaps, by stratagem, the very first announcement of the subject itself. I refer to that in C sharp major, Vol. II., No. 3.

Of quatuors in music, seeing that their name is legion, it is not necessary to give examples; merely to call attention to that assurance in harmony, with changed position, in conjunction with solicitation and correspondence in rhythm, which can give an analogous effect in music to that of rhyme in verse.

The logical, in music, is exemplified in the fugue form, in which rigid exactitude is so imperative. Perhaps the prevalent looseness of thought and language which seem to indicate almost an incapacity for exactitude may partly account, in connection with the involvement to which I have already referred, for the difficulty experienced by many in following such compositions. Though, when presented, in clearly marked manner, by a body of voices, it seems often to have, even upon a mixed audience, somewhat of the overpowering mastery of an overwhelming argument.

And this seems a fitting place for mentioning another distinctive point in our language. In ordinary language—spoken language—what can well be more hopelessly retarding than for several persons to speak on a subject at once? And yet this is a strong point, and an achievement in our art. In Fugue a subject is started, an answer is made, during which the original speaker goes on, fitting in a counter proposition as the other proceeds; another enters, and yet another, and they all keep on in the most logical manner, leaving nothing that bears on the subject unheeded; the continuance being not a Babel, and the conclusion no bewilderment, but a satisfying result of a closely reasoned argument.

And how, in lighter moods, music may express herself, giving complete, however slight, ideas in such manners as, in verse, are represented by *Rapetta*, *Sternella*, and the like, may be illustrated by the shorter *Canzoni* pieces by Mendelssohn, Schumann, and others.

Can music be interrogatory? asks a question? Yes, indeed; and answer it. Take the beautiful opening of *Sternella* Branner's *Suite de Poëme*, No. 2, repeated, with modifications, at various points in the movement—



Thus for an example without words. How dramatically associated with words this interrogatory power may be, even to agony point, is sufficiently attested by the famous scene—for such it is—so well known, in the "Hymn of Praise," where the tenor voice with such rapturous enquiry, "Watchman! wilt the night soon pass? wilt the night soon pass?" To this comes what may almost be termed an *ad interim* answer, "The morning will come, and also the night," but the satisfying answer is reserved for the glorious outburst, first with soprano solo, and then with chorus, "The night is departing . . . let us put on the armour of light."

I have been speaking of the language with no derivation, no cognate, no compound, but unique in its independent purity, beauty, and expressiveness, which expresses that which no other language can express; and, when it does express the same, expresses it as no other language can express it. It borrows nothing from any other language; but, when linked with another, imparts its own warmth, fervour, delight, and magnetic grace. There is no human emotion with which it cannot be sympathetically allied; and it is so witness in its appeal that, probably, not a few times has it been literally true, and no more poetical imagination, that "Love was crowned, but music won the crown." Let us do our part to preserve it from all base alloy, and all unworthy associations, allusions, or adjuncts. And, just as "Weber, in driving through a beautiful country, could only enjoy its beauty by translating it into music," so let us translate all our enjoyments, if not by organizing, at least by associating music with them. Music is untranslatable; but no pure pleasure exists which music cannot translate into its own exquisite language, about some of the capabilities and charms of which I have so imperfectly spoken to you to-day. To repeat two expressions from quotations I have already made, let life with us be "moving music:" "one grand, sweet song."

DISCUSSION.

The Chairman.—Ladies and Gentlemen, I read truly just now that the title of Mr. Banister's paper, "Music as a Language," was a very interesting one, but we were little prepared, I am sure, to have such a masterly treatment of the subject as that which has been before us. We have all known Mr. Banister as an artist of immense capabilities, we have known him as a composer, and as the author of one of the most successful didactic works ever published in the English language, which will naturally transmit his name to posterity, for it is a most useful book, which everyone must admire, both for its lucidity and the masterly way in which

the subject is dealt with. To-day he has come forward and placed before us the æsthetic side of his Art, not that which is mixed up with mysticism, but that which we feel to be the true influence of the Art which we adore. I am sure I need only ask you to join with me in thanking Mr. Baister for his paper, which I hope will elicit some further interesting remarks from those present.

(The vote of thanks having been passed.)

Mr. FRASER.—It has been my misfortune before now to be in the opposition, and I am exceedingly sorry to say that I now stand in the same delicate position. I well know with whom I have to deal, for the name that has honoured English history of music is not one easily grappled with. The name of Baister is thoroughly known to every one who has studied the history of music, especially English music, but I certainly have an entirely different feeling, for music to me is a language in all intents and purposes. I do not mean to say you can invite anyone to dinner in it, or tell him that it rained yesterday, or that you have the toothache. But as to our feelings, undoubtedly it is the most positive language we can possibly have. It is not a developed language, music as yet is a mere child, that is my impression. Although we have great masters, not to speak of the six centuries of the German epoch, such as Gluck, Handel, Bach, Mozart, Beethoven and Haydn, who tower above all others, we have had an immense number of great men in all countries, but all of them, I implicitly believe, had an opinion that they expressed their innermost feelings when they spoke in music. Whether it is possible to express one's feelings even by words is another question altogether. You put down a certain number of people to read a verse, and ask them what they have understood, and you will find they vary as much as their different organisations. At the same time, if you take a sonata of Beethoven, I defy anyone to say that a certain number of people do not feel it exactly in the same way. Whether your sorrow is that of a peasant that sorrows over the whole human misery, which is an undoubted fact, or whether you suffer from any special pain; whether you have lost a dear friend or child, or whether you are merely in a mood to be melancholy, you have to accept that it is melancholy music. You can express every kind of feeling in music; no one will ever deny that; but that you can translate it according to everybody's understanding or verbal language is another question; but when a great man, under all circumstances, devotes all his energies, his genius, and his intellect to give an explanation of what it means, you certainly, I should think, have no right to differ from him, and it is for people to set to work and learn what the great master meant. I have not the slightest doubt that music is

on the high road to be a language, if anything even more eloquent than words, and I must point to that wonderful improvement which it has secured from Richard Wagner's leading motives or guiding motives, which are so plainly a language that you can follow under all circumstances and understand what the composer meant. I know it is not yet by any means understood, and although I believe it is a language, it will take some time before it becomes general, but I firmly believe that music has the power of expressing, not only feeling, but that music can be witty, that music can be jocular, we all know; that music can sigh, and that music can express love more than all words, I am firmly convinced. Those who are with me must have felt it, those who are not. I can only hope that at some period or other they will not find my opinion of it so strange as at this moment it may seem.

Mr. SEYMOUR.—I think Mr. Banister's paper is hardly one of an argumentative kind, and we need not discuss it much. We all feel the charm with which he, in language as delicious as that of music itself, has pointed out the beauties of music and the great delights that it has for us. With regard to its suggestiveness, I thought while he was speaking of the eloquence of silence, of a little instance which occurred many years ago at Exeter Hall, during one of the rehearsals for the Handel Festival, Mr. Brownsmith being the organist, and Sir Michael Costa conducting. We were rehearsing the chorus by which the great strides of Polyphemus are so graphically depicted by Handel, and then came the pause, the very long one, and it always strikes me with these very long pauses that it is safer to count time, as you never can quite guess how long you ought to stop. Here is one of those pauses in which every one is silent, but Mr. Brownsmith came in with the full organ to the laughter of every one. Costa recommenced, counting 1, 2, 3, 4, and the mistake did not occur again. Mr. Praeger said just now that though music was a very positive language in his idea, yet that it could not ask us to dinner. Allow me to say that I remember some years ago having seen a very curious little book, which took up more decided ground than does Mr. Praeger. It said distinctly that music could indicate any idea; that it could invite one to dinner, and gave an illustration that it could not only do that, but could actually tell you what the dinner was to be. I remember that the dinner on the particular occasion on which the gentleman who wrote the book thought could be precisely described in musical sounds was represented by the notes which spell out—*BEER and CABBAGE*.

Mr. BANISTER.—I really have nothing to reply to I think. When Mr. Praeger began to speak, I was rather afraid of

some terrible onslaught he was going to make on my statements, but I find that Mr. Praeger is in perfect accord with me. I think I have stated substantially what Mr. Praeger has. I believe most thoroughly in the definiteness of music, even as Mendelssohn did in the passage I quoted from him. Therefore, I really think I have nothing whatever to combat or to reply to. With regard to the long pauses in the "Watched Lovers" chorus, Mr. Brownmark was certainly not the only organist who made that kind of mistake, and I could mention the name of a well-known living organist, who invariably, when I have silently counted those pauses, came in too soon; but the worst of all, that in Mendelssohn's youth, in adding additional accompaniments to "Aria and Gleece," for some special purpose, cut those long bars into two in each place and took out all the majesty of those gigantic pauses. I never was more pained than the first time, and I thoroughly hope and believe the only time, that arrangement of Mendelssohn's was performed, to find that all that grandeur was taken away by the two bars being made into one. But it is only fair to Mendelssohn's memory to say that it was his urgent anxiety in his latter days, that if anyone ever did find that score to which he had added the accompaniments, they would never use it, but let it be destroyed, and it was exceedingly irreverent to his memory as well as that of Handel, that ever his early work in that way should have been resuscitated and brought to light. I have to thank you for the kind expressions with regard to my paper, which it has been a great pleasure to me both to prepare and to read.

Mr. SOUTHWORTH then proposed a vote of thanks to the Chairman, which was carried unanimously.

MAY 1, 1886.

EBENEZER PROUT, Esq.,
IN THE CHAIR.

*THE DEVELOPMENT OF MODERN WIND
INSTRUMENTS.*

By D. J. BLANLEY.

THE title chosen for the paper I have now to bring before you would more fully introduce an exhaustive treatise than the few notes and remarks I have to offer. These will necessarily have the character of a very rough sketch or outline only, and, as such, I will ask you to receive them. The subject was suggested to my mind by the magnificent loan collection exhibited in the Royal Albert Hall last year. That collection brought before us evidence of the fertility of resources shown by succeeding generations of men in the adaptation of means towards the great end of the advancement of the musical art; the object being to place in the hands of the performer such results of the mechanical arts as should enable him to take his part in bringing before an audience a realisation of the artistic creation of the composer.

The general history even of wind instruments alone being far too vast a subject for one lecture, I propose to refer to the "brass" group only in any detail, with such reference to the other great divisions as shall suffice to show the grouping and the broad lines of demarcation between the different groups.

A wind instrument may be defined as a column of air which can be put into vibration in certain definite ways at the will of the performer. Our subject, then, will lead us to consider the various primary forms which such a column of air may take, together with the different methods by which it may be lengthened or shortened, as required for the production of notes not otherwise to be obtained. Such a column of air, determined in its dimensions by a tube of metal, wood, or other material (which tube, in common language, is called the instrument), is, however, by itself incomplete, as in a violin without a bow, or a pianoforte without keyboard and hammers, for there is, so far, no means of exciting vibration. To be complete, the instrument requires the addition of the

player's lips, and according to the manner in which these are applied, wind instruments are, by custom, divided into the three great classes of flute, reed, and brass.

CLASSIFICATION OF WIND INSTRUMENTS.

CLASS.	POWER.	EXAMPLES.
Flute or Air Reed.	Flute-like.	Flageolet.
	Flute & Trombone.	Panflute Fijian. Cane Flute. Cylinder Flute.
Reed.	Enclosed Reeds.	Saxophone. Cor Anglais.
	Open or mouth reeds (flexible).	Oboe. Bassoon. Cor Anglais.
	Open or mouth reeds (rigid).	Clarinet. Cornet à Pistons. Saxophone.
Brass or Lip Reed.	Tubes of fixed length.	Litane. Tuba. Trumpet. Eagle. French Horn.
	Length varied by slide.	Trombone. Slide Trumpet.
	Length varied by finger- holes or keys.	Tinbla. Serpent. Key Eagle. Ophicleide.
	Length varied by valves.	Corvet. French Horn. Saxhorns of all kinds. Euphonium. Euphonium.

For an instrument to be classed as a musical instrument in the full sense of the term, it is necessary that it should have other qualities than mere beauty of tone. A tuning-fork, for instance, may have a beautiful tone-quality, but its beauty may be compared to that of any one colour, say blue or crimson, and it is lacking in that variety of character which is suggestive of life and passion. Bearing this in mind, and comparing the artistic value of some of the families on our table, we may notice that instruments of the flute-like type are dependent upon quality of tone for any little beauty they may possess; for the lips having very little power of modifying the force and tone-quality of these instruments, the expression of the emotions or artistic feeling is limited compared with that which is possible on the modern

flute. In the same way those reed instruments in which the reed is so fixed as to be removed from the immediate control of the lips cannot take so high a place as those in which the reed is as distinctly at the command of the player's lips as the bow is under the control of the hand of the violinist. No one, for instance, would seriously contend that the bagpipes are superior to the oboe or bassoon as a means of musical expression.

In brass instruments the lips themselves act as does the double reed on the bassoon or oboe, so that in all three classes of wind instruments the lips, either directly or associated with the manufactured reed, are an essential part of the instrument or vibrating system. That which is commonly called the instrument is the resonating chamber, and may be compared to the cavity of the mouth, which reinforces the vibrations originated in the larynx of the singer. A very important part of the training of the vocalist consists in teaching him so to control the proportions of the pharynx, soft palate, &c., as to make the pitch of the resonant cavity correspond with that given by the vocal cords, so that there may be a complete co-ordination throughout the vibrating system. But in a wind instrument we have a combination of nature and art: nature, for our purpose in this relationship, ends with the lips with all their marvellous mobility, and that which the vocalist can with proper training do for himself, the wind instrument player has to trust to the manufacturer to do for him, and this is to provide a resonator which shall adapt itself without constraint to the vibrations of the lips.

As is well known, the basis of intonation in wind instrument construction is the harmonic scale, or that succession of notes which can be obtained from an open cylindrical tube. The scale is represented on the diagram on the wall, and the open tube we may take as typical of the flute. The general relationship between frequency and wave-length is known to you all, and the difficulties which enter into and complicate this relationship when we are dealing with other forms than cylindrical tubes having been examined in previous papers read before this Association * need not now be entered upon in detail, although it may be necessary to refer to one or two points, such as the fact of the cone having the same series of harmonies as the open tube.

Taking the three primary types of resonators as being the open tube, the closed tube, and the cone, we have those illustrated by the flute, the clarinet, and the bassoon. In each case the rudimentary form is slightly modified; in the

* *Proceedings of the Musical Association.*—

1883.—Paper by Professor W. G. Adams, pp. 8.—Paper by B. J. Blackby; pp. 50.—Paper by D. J. Blackby.

first place, to bring the instrument under the control of the lips, and in the second place, to correct the disturbance in intonation that would otherwise be caused by the first-named modification. In the flute this departure from the normal type is seen in the form and position of the mouth-hole, the disturbance thus introduced being left uncorrected in the old-fashioned common flute, but corrected in the so-called conical flute by making the lower part of the instrument slightly conical, and in the more modern or cylinder flute introduced by Boehm, the same result is attained by giving a somewhat conical form to the head end of the instrument. In the clarinet, the cylindrical tube is modified by a slight bell-like expansion, which affects the quality of tone, affording some resonance to the even-numbered partials, 2, 4, 6, &c.

So long as finger-holes only were employed in instruments of the flute and reed classes, they were necessarily placed in such positions as suited the fingers, and as this frequently brought them into very false positions for intonation, the holes were made of irregular sizes to correct as far as possible the defect. Holes covered by keys were, step by step, used to fill up the chromatic scale, but as ultimately used by Boehm on the flute, key-work became a means of placing all the holes on the instrument in their most advantageous positions, and of greatly increasing their size. On the clarinet the present thirteen keys were first introduced in 1800, before which date the instrument appears to have had only six. Later improvements have been in the way of detail rather than of general principle, the general object being to facilitate the fingering of extreme keys and difficult passages. It may be doubted whether the introduction of large holes on the clarinet would have the good result it has had on the flute, for on the clarinet the comparatively small holes are a means of the instrument giving that slight resonance to the even partials on which its peculiar tone depends.

Turning now to brass instruments, or those blown by the lips with a cup-shaped mouthpiece, we find that in the old *sackbuts* and *cornets* the scale was completed by means of finger-holes, as on the flute and oboe, and at a glance it is easy to mistake these old German *sackbuts* for oboes or musettes. We will refer again to these instruments presently, after defining more particularly the requirements to be met in the whole group of brass wind.

In these instruments, not only the notes 1, 2, and 3 on the harmonic series are used, giving the octave and twelfth, but many more up to No. 16, and it is therefore necessary that the form adopted for the instrument should give these upper harmonics correctly. A complete cone, as we have seen, does give the series, but it has to be modified considerably to allow of the use of the lips, and a cone that

is merely truncated, has proper tones which are not those of the harmonic series required. The first interval on the perfect cone is an octave, and as the two ends of a cone become more and more equal, the interval increases, until in the stopped cylindrical tube it is a twelfth. A combination of a cone with cylindrical tubing is also useless for the purpose. The problem then, which has been gradually solved (for many ages quite empirically) from the time when man first used the horns of cows, or bored out elephant's tusks for trumpets, is this—to find a form of resonator, which shall be a tube stopped at one end by the lips, and which shall, nevertheless, give the same series of harmonics as an open cylindrical tube.

The diagram on the wall shows some of the results as determined by direct experiment by myself. The subdivided bagles and tubes on the table agree with the diagram, but as the details of this investigation were brought before you some years ago, I need not take up your time with them now. I have chosen the bagle as a convenient type of instrument with available compass from the second to the eighth harmonic. This, however, may be noticed, that in instruments of the trumpet class the great proportion of cylindrical tubing and small size of the bell detract the accuracy of the lower notes of the series (Nos. 1 and 2).

I will now endeavour to describe as briefly as possible some of the means by which the primitive bagle, with its limited number of notes, has been developed into a large family of instruments with a complete chromatic scale. Referring to our classified table of instruments, we find one group of instruments of fixed lengths. We have already considered the bagle as a type of instruments having an available compass from the second to the eighth note of the harmonic series, but the harmonic series does not stop at the eighth note. In the next octave, from the eighth to the sixteenth harmonic, we have five notes identical with those of the diatonic scale. If, therefore, we lower the fundamental pitch of our instrument without increasing its calibre, we gain the advantage of belonging more harmonics within easy range. This is the condition of things found in the French horn and trumpet: in the former the diatonic scale can be further completed in the upper part of the instrument by means of placing the hand in the bell, thereby introducing new notes flatter than those coming from the open bell.

Turning to our table of notes again, it will be evident that if we could alternately sound harmonic notes on two instruments, one in C and one in B \flat , we would go far towards completing the diatonic scale. This effect is produced in some trumpets by a slide, by means of which we can get harmonics from two different roots, and utilize them to form one scale.

The principle of the slide, however, was anticipated to its fullest extent in the trombone, the slides of which in all modern instruments are of sufficient length to lower its pitch three tones, and thus to complete the chromatic scale throughout a wide range. I am indebted to Mr. Geo. Case for the loan of some interesting diagrams of early instruments of this class. In the English instruments known as sackbuts, the slides were not of the full length now used, but in the German and Italian trombones the full length for the chromatic scale appears to have been introduced very early. The principle of the slide is excellent, but its application is necessarily limited to those instruments in which about two-thirds of the total length is cylindrical tubing. It is thus limited to instruments of a certain tone quality, and those of the bagge type, in which there is a continuous taper from the mouth-piece to the bell, are therefore excluded from the slide principle, and in these the filling up of the missing notes of the scale was in early days accomplished in a totally different way, that is, by the shortening of the tube instead of by the lengthening of it. This principle is that universally applied at this day to flute and reed instruments, the tube being virtually shortened as required for different notes by means of holes opened by the fingers or keys.

The old German rindles have already been noticed. Of later date is the serpent, and subsequent to that are the key-bagle and the opticleide, all instruments of this kind, but the whole family is now nearly obsolete.

The idea on which the modern valve system is based has more analogy to the trombone principle than to any other. The depression of a valve or valves opens air-ways into additional tubing, which virtually lengthens the instrument, so that the effect is similar to that produced by the extension of the trombone slide. The early attempts were faulty in many details. Where the tube passed through the valve its normal calibre was much constricted, and other mechanical defects greatly impaired tone quality. Improvements were introduced from time to time by Saxe of Paris, by a De. Cases in this country, and many others, which greatly improved the valve itself; farther endeavours have been directed to overcoming a slight defect in intonation, the examination of which is interesting, especially as it is a point rarely understood, even by those who are constantly using these instruments. Every trombone player knows that the difference of length between his various scordone shifts is not the same, but increases, so by extending the slide the pitch is lowered. Applying this consideration to wind instruments, let the pitch-note of this instrument be C, and let it be required to produce A. The first valve tubing is of the length requisite to lower the pitch a tone—i.e., to B; the

third valve lowers it a tone and a half—from C_4 to $A\sharp_3$, but when it is thus lowered to $A\sharp_3$, the first valve tubing being adapted to lower the pitch from C_4 to $D\flat_3$, cannot lower it from $A\sharp_3$ to G_3 , for the instrument is longer when it is in $A\sharp_3$ than when it is in C_4 , and the first valve tubing should be longer in proportion to properly meet the new requirement. This defect is intensified when all the valves are used together to produce the notes $D\flat_3$ and G_3 , and is still more aggravated in the pedal octave of instruments with four valves.* Some contrivances have been suggested from time to time to remedy this inaccuracy, but, I believe, without much practical result, until the introduction of the "compensating piston" a few years ago by Messrs. Hoeny and Co. In these instruments, as made with three valves, the tubing connected with the third valve is passed through the first and second, and is automatically brought into connection with extra loops or circuits of tubing to correct the defect in length whenever the valves are used in combination. The exact arrangement will be best understood from the model.

The development of wind instrument manufacture has therefore been in the direction of releasing the instrument-taker from the labour of what is technically called "making the notes," that is, of compensating his instrument to adapt itself to the vibrations of his lips, forcing up the pitch of one note and forcing down the pitch of another. Doubtless a cultured player can do this to a great extent, but it is at the expense of quality, and his instrument should therefore be a resonator which can respond without constraint to every condition of vibration impressed upon it by the lips of the performer, leaving him as free as the vocalist is to develop expression and quality of tone. This is the legitimate direction of mechanical improvement, but whether we have yet reached the goal or not, time only can show.

Looking at the history of instruments in the modern orchestra, we find continued improvements in wind instruments save the date when instruments of the violin class reached a beauty and excellence of design, beyond which it is apparently difficult, if not impossible, to go, and these string instruments have a perfectly well-defined position. Among the wind are to be found both the oldest and the youngest families, and it would appear that any question as to the use or abuse of the wealth of means at the command of the modern composer, generally turns upon the admission

* Instrument—D on C euphonium (pedal octave).—

Length of added tubing required for correct intonation		4th int.
Tone produced by 1st, 2nd, and 3rd valves	-- --	by 1st
Ratio	-- --	84 int.
Making D \flat about $\frac{1}{2}$ of a semitone too sharp.		

of these younger families of ill-defined position. We may feel confident that the wholesome fear of mere noise and vulgarity of effect will deter musicians from too free a use of new resources, while at the same time it will probably be admitted that by means of the bass valve instruments at least, a distinctly new quality of tone has of late years been introduced, which has a legitimate place.

DISCUSSION.

THE CHAIRMAN.—I am sure we are very much obliged to Mr. Blackley for his most valuable and, at all events, speaking for myself, deeply interesting paper. One or two things suggested themselves to me while Mr. Blackley was speaking with reference to the question of the slide and its inapplicability to such instruments, if I understood Mr. Blackley aright, as the horn.

MR. BLANNEY.—Not so much the French horn, as the baritone and instruments of that class.

THE CHAIRMAN.—I was going to mention the fact which I believe I mentioned incidentally on a previous occasion with regard to orchestras, that in one of Bach's quartets we find a part written for the *corne de bœuf*; that is to say, a horn with a slide. He appears to have had a kind of slide trumpet with a larger or longer kind of slide than our more modern slide which only goes to the extent of one tone, because he writes for this slide trumpet exactly in the same way as one would write now a composition for the cornet à piston with a complete chromatic scale when required. He also uses a soprano trombone, and I presume from the look of the part that it was pitched in B \flat , an octave above the modern trombone, and therefore in unison with the present cornet. Dr. Rust, in the preface to a volume of the Bach Society, refers to works in which there occurs a part very trumpet-like, the passages in fact being a complete chorale in unison with the voices, and suggests that this *corne de bœuf* is what Bach elsewhere calls the soprano trombone. That is merely a matter of conjecture, but I mention it to show that this slide as applied, not only to the trumpet, but also to the horn, was actually in use more than a hundred years ago.

MR. STANFORD.—I should like Mr. Blackley, in the course of his reply, to give us some opinion as to the relative merits of the slide trombone and the hybrid instrument called the valve or piston trombone. I find that players on this instrument have a strong objection to the piston trombone. I confess I am not fully aware of the reason why that objection is so strongly held by them. For instance, we all know the overture to "*Der Fomschütz*," in which a point of great

importance seems for the trombone. There is an A \flat slurred to G in that point, and assuming we get the usual G trombone, it is utterly impossible to perform that as the author has written it, because A \flat must be taken in the seventh position, and to get the G the slide must be brought up into the first position. He has marked them slurred, which is simply impossible to be executed. In the same work he has E \flat going down to D, which, considering we too seldom see a G trombone in the orchestra—they are all B \flat or tenor trombones—cannot be played at all, as neither note is on the instrument. I must say that for perfect intonation there is no instrument which can exceed the trombone with a slide, which can be put to any note you require, but it appears to me that in many passages of difficulty the piston trombone would be of very great advantage. The notes I referred to could be easily played on such a trombone, but on a slide trombone it takes time to go from the seventh position to the first. There are advantages which appear to be in favour of the piston trombone, which I hear most players of the instrument say they never want to see in an orchestra. Perhaps Mr. Blackley will kindly address himself to that point, and inform us what objection there is to the use of the piston trombone.

The CHAIRMAN.—I should like to add to what Mr. Stephens has said with regard to the trombone, and I am glad he has raised the question, that he is in error in supposing that the bass trombone is quite obsolete, we often see the G trombone in modern orchestras.

Mr. STEPHENS.—What I mean is that players, unfortunately, do not bring it with them, they bring the B \flat instead.

The CHAIRMAN.—I know, myself, three first-rate players of the G trombone in London, one of whom plays in my orchestra; if I ask him to bring the G trombone he never makes any trouble about it. There is another point also with reference to the "Frischatta" Overture, you get the low C written which is not on the G trombone.

Mr. STEPHENS.—But it is on the F. There was an E \flat trombone used in foreign orchestras. In Berlin the F trombone is in constant use.

The CHAIRMAN.—Mr. Samuel Miller has an E \flat trombone, and he brought it up with him to our concert when Dvořák's "Statue Miter" was done. Dvořák had written the part of the trombone down to double E \flat . I asked him to bring the double slide trombone down on purpose to get those notes, and we had them all right. The instrument is made, although it is very rare in this country, and although the G trombone is rarely met with I have often seen it myself in orchestras and concerts.

Mr. STEPHENS.—The other one generally comes. My

remark is that by the use of the *F* trombone everything Weber has written in that overtone can be done.

THE CHAIRMAN.—He probably meant it for that.

MR. SORRELLS.—It would be useful in orchestras to state what trombone the author desired.

MR. BISS.—I should be glad if Mr. Blackley would tell us how it is that on the clarinet we get so deep a note as the *B* with a tube of comparatively short length, is it by the reed?

MR. YACOWSON.—I should like to ask Mr. Blackley also about the bell of the clarinet, what influence it has over the tone and the pitch, and I might mention one curious fact with regard to that. I was talking to Mr. Lazarus one day, and he had a very beautiful old clarinet which had had a very bad fall. The bell had been cracked, and not only cracked but a bit was chipped out of it. He assured me this did not hurt the instrument in the least, and he played it just the same. It did not influence the tone or the pitch. I should also like to ask Mr. Blackley if he can give any explanation of the peculiar curve to being out the tone of the cylinder flute. It is a very delicate thing I know to manufacture. I play the flute myself, and I have had some experience of it, and I know that a little difference in the curve of the head has a very important influence on the tone.

MR. SORRELLS.—Perhaps Mr. Blackley will say in his reply whether we have lost anything by losing the serpent as far as colour of tone goes.

THE CHAIRMAN.—I think there is one other point incidentally connected with this important question of improvements in brass instruments, and that is the question of valve horns versus natural horns, about which I know there is a very strong feeling. I must confess I used to have a very strong prejudice against valve horns, and I must say that I have it no longer, and, as a matter of choice, I always write for valve horns; the only difference being that, that I take care not to write passages, as the Americans say, "promiscuous," without any consideration whatever. One has to consider the genius of the instrument just as much as if writing for natural horns, and you must write a passage which has a horn-like character, but there is an immense advantage about it, and that is that with the other instruments you are restricted; you only get a few notes, and as soon as you get away from your key, if you want a particular effect from your horn, you cannot get it. I believe some people claim that as being rather one of the advantages of the horn, but I do not see it myself. If you get some melodies, as you have in the scores of the old masters, played, as they must have been for want of any better means, with these alternate closed and open notes, some very bad, and

some very good, the effect must have been most unpleasant. I do not see any reason why you should not take advantage of the privilege that this improved mechanism gives us of getting a complete scale, provided that in parts written for it we do not do violence to the genius of the instrument.

MR. SEYMOUR.—Practically you may do the same by using horns in different keys.

MR. SEYMOUR.—Look at that passage in "Fidelio," how dreadful it is on the old French horns.

THE CHAIRMAN.—You cannot always do that, because you have not time to change your crooks. You mean by having different horns in different keys?

MR. SEYMOUR.—Yes.

THE CHAIRMAN.—Then you cannot get the full harmony in one key.

MR. BLANLEY.—I am afraid I shall be hardly able to give such an answer as I could have wished to the various points that have been raised, in the few minutes at my disposal. In the first place, to follow up Mr. Frost's allusion to the soprano trombone and modern slide trumpet, and trombones generally, I look upon them as being instruments of the same family. The trumpet is virtually a soprano trombone. I can see no difference but that the trombone has a longer slide, and this could be done on the trumpet, if it is desired. The length of the slide in the present model of trumpet is determined by the position in which you handle the instrument. The slide slips up under the chin, and it would be impossible to have it made longer, unless you convert the instrument into something having a trombone appearance, and then people would say it is a trombone. The old soprano trombone would be an G, and also in perhaps B \flat , of rather smaller calibre, but not quite so small in all probability as the trumpet. The trumpet is really a very bright and clear soprano trombone. Then with respect to the F and E \flat trombones, the F trombone with slides is still sometimes made. The G trombone is used pretty frequently. I should have thought. Of course the difficulty is in the change from the seventh position to the first, to get the interval from A \flat to G. To get that quickly on a trombone in G, the customary patch, is a very difficult thing, but I should imagine a bass trombone in F was intended by Weber. I believe that in Germany the F trombone was by far the most common instrument, at any rate, a century ago. Then with regard to the piston trombones, the trombone is the last possible instrument to which to apply pistons with advantage, the reason being the great length of the cylindrical tube, and a very slight interference with the freedom of vibration, though in a well-made instrument it is perhaps of slight effect, still, when you have such a great length of small tube,

with so many bends and turns in the tubes as are necessitated by the valve action, is rather a disadvantage. Nothing can be better so far as it goes than the slide. When you come to the practical question of fingering, in passages containing such notes as Mr. Stephens has alluded to, I should say at once the valve instrument is the best. That was said to me by a well-known trombone player, now dead, the late Mr. Bartlett. He habitually played a slide trombone, and always grumbled at the G trombone as being the most thankless instrument to play, and he only wished he could be allowed to take a valve trombone into the orchestra.

MR. STEPHENS.—What is the objection to them?

MR. BLAIRLEY.—I think the slight objection which there may be is greatly exaggerated, just as it was in the French horn and the valve trumpet. You have greater command of pitch with the slide than you can have with any valve instrument. Valve trombones are constantly made for military purposes, but they are rather larger than slide instruments, and have a thicker quality of tone. It is useless to attempt to compare the two. If you would make a slide trombone of the same proportions, it would probably be condemned. You are comparing different things really.

THE CHAIRMAN.—There is a valve trombone which is played by Mr. Phares, at the Crystal Palace.

MR. BLAIRLEY.—That is of immense use—that particular instrument. He had it to play parts more suitable, I should say, to the F trombone. It is a very hybrid instrument.

MR. STEPHENS.—Do the slides rub against each other at all? Is that the cause of the broken tones which you sometimes hear?

MR. BLAIRLEY.—I do not think that is the cause of it. Then to pass on to the wood-wind instruments. The clarinet with its bell sounding its low E is rather longer and not shorter than it would be if it had no bell and were sounding a note of the same pitch. It is virtually a closed tube. I have made careful measurements, giving note it to $\frac{1}{8}$ ft. of an inch, and the difference in length between the cylindrical tube plain and simple blown with the lips at one end, and the length of a similar tube with the clarinet reed mouthpiece, is not measurable. The low E on the clarinet is virtually produced by the quarter wave length of that E slightly longer in the clarinet than it would be if it were simply a cylindrical tube, owing to the expansion of the bell. Wherever you have a bell-expansion, you have a greater length than you have in the cylindrical tube for the same note. This tube, for instance, sounding the pedal note E \flat , about forty vibrations, is twice the length or nearly so, owing to its being tapered, that a stopped cylindrical tube to sound the same note would be. Then with respect to the flute

head, I am afraid I could not in a minute or two explain the points of the exact curvature of the modern flute head. The same thing occurs in every instrument that is constructed. The exact curvature to give a good quality of tone is a matter which has to be determined with great care and detailed experiment. It is impossible to lay down any one general formula that will meet every case.

MR. SOUTHGATE.—Are three flutes ever used now? What is the value of it, and why should it be used?

THE COMPOSER.—I have no doubt they were used when good mechanism was so incomplete, just as clarinets were, but year by year there is less use even of the three clarinets, because the key mechanism is now so arranged that the old difficulties are greatly modified, and, I suppose, although I cannot speak with certainty, with respect to Eb and F, the original reason for making them was that difficult keys might come more conveniently in the old-fashioned fingering, but now the fingering of any key on the flute is so easy to what it was that they are not required.

MR. SOUTHGATE.—I think it was with reference to certain notes which could not be got otherwise, and where it was not desired to have the octave-flute.

THE COMPOSER.—I think I can say with regard to the use of the third flute about which Mr. Southgate asked, it is used in Spohr's "Power of Sound" Symphony—there is a part there for a third flute—and I imagine that Spohr took the instrument, not because the notes could not be got otherwise, but because the part in the first movement happens to be very florid with a good many high shakes impracticable in the key of F, but quite practicable in the key of D, in which the part for the third flute is written. The only modern employment I recollect of the third flute is in Gade's "Crusaders." He has written a part for two third flutes in the second part. It occurs in a movement in the key of F#, which is rather an awkward key for the ordinary flute, and, therefore, he writes the part in Eb for two third flutes to get the effect; but as a matter of fact on modern flutes, players are so used to playing in all keys that this is no longer required. When I did the "Crusaders" with my own orchestra some years ago, I recollect perfectly well we found in the orchestral parts when they came to us M.K. copies of this movement, in which the flute part had been transposed and written out in the ordinary key for ordinary flutes, and our two players played there in that way in preference.

MR. SOUTHGATE.—It depends on the compass partly.

THE COMPOSER.—It was all right with the flutes. Gade had written the parts to get the easier key, but as a matter of fact they are not so used. I think there is not the same in-

he said in favour of using only one clarinet, and I should object distinctly to have everything played on the B clarinet, because the three clarinets have a distinct quality of tone. There is another fact that we have a very effective note C \sharp , which is the E on the A clarinet, which you do not get on the B at all. If that note occurs, the unlucky player is obliged to transpose the passage an octave higher, or leave it out, entirely altering the effect in either case. I should oppose, therefore, passages for the A clarinet being played on the B.

Mr. STREETER.—I do not see why the quality of the three flutes should be lost.

The CHAIRMAN.—Not if it is a good instrument.

Mr. SOUTHGATE.—If that work is ever done at the Philharmonic again, I should protest against its being played on that obsolete instrument.

Mr. BLUNDEL.—There are an immense number of F flutes made still, more than D. They are constantly used in all military bands.

Mr. YEATMAN.—But if you have the flutes lingering, for any player to have to go to the expense of an F flute for one performance, would cost him £20.

The CHAIRMAN then proposed a vote of thanks to Mr. Blakley, which was carried unanimously.



W. L. HORN, JR.

In the City

THE OLD CLAVIER OR KEYBOARD INSTRUMENTS; THEIR USE BY COMPOSERS, AND TECHNIQUE.

By A. L. Hirsch, F.S.A.

PROGRAMME

[illegible]

The object of this paper is to bring before your notice the clavichord or keyboard stringed instruments that preceded the pianoforte; to make it evident, by performance upon instruments of various kinds, wherein they differed from the pianoforte and from each other, and to show, as far as it is in a short time possible, the historic development of composition for them and of the corresponding technique. The instruments shown, taken in the order of illustration, are an Italian trapezoid-shaped spinet of sixteenth century model, an English transverse spinet of late seventeenth century; a Flemish double keyboard harpsichord, dated 1614; an English double keyboard harpsichord, dated 1770; and a German clavierchord made about the middle of the last century. In order of invention the clavichord was first; it will be seen why I prefer to place it last in the historic order of illustration. The use of the spinet began about the year 1500; it was nearly contemporary in its start with the larger harpsichord, and both remained popular until nearly the close of the eighteenth century. Relatively they were met with much as grand and smaller pianos are met with now. As I have said, the clavierchord or keyed monochord

was invented and came into use earlier, and most likely in the fourteenth century—about the time of the composer *Josquin des Prés*; but it was a pitch carrier or interval measurer only for a very long while, without the least suggestion of independent musical effect. The dawn of such effect in keyboard stringed instruments was due to the invention of the spinet jack, with its quill, or perhaps, at first, brass plectrum, and little cloth damper. This was in the last years of the fifteenth century. As far as we know, independent instrumental compositions or separate accompanying parts to the voices did not exist until about 1550; the keyboard instruments of all kinds and even the lute, viol, and psaltery, were treated as voices, and as such were subjected to the interweavings of contrapuntal ingenuity. When an instrumental treatment, as apart from vocal, arose, it was by going upon the counterpoint and canonical imitation, the devices of variation, a natural and world-wide tendency, accomplished chiefly by figures and passages contrived to display executive skill. The great secular revolution which, following the invention of printing, ushered in the sixteenth century, brought about the recognition of the people's song and dance which the domination of church modes and school theories had hitherto kept out of notice. From this time came about, by degrees, the substitution of the major and minor scales for the ecclesiastical modes, helped no doubt by the facilities the keyboard instruments, including the organ, gave to the practice of harmony, upon which our modern European music rests.

While speaking of keyboard instruments generally, a few words may be devoted to those which had to do with wind. In the early part of the sixteenth century there were four: the organ, then not long freed from the mixture; the positive, a small chamber organ of two-foot pitch; the portative, a small processional organ sometimes called *regal*; and the true *regal*, then of recent invention, which was nothing more than a beating reed stop, transferred bodily from the full organ and played upon as a separate keyboard instrument. These ecclesiastical instruments, through the Reformation, found their way into lay use. Positive, portative, and regal, were all shown last year by the courtesy of the Belgian Government in the Inventions Exhibition, and the positive and regal were heard in the series of Historic Concerts that took place in the music room there.

To turn to the stringed keyboard instruments, the clavi-chord was, at first, of ecclesiastical function, employed in the singing schools, but, in the reign of Henry VII., and in the earlier years of Henry VIII. it was in general use, and John Skelton, the Poet Laureate, wrote a poem in praise of it.

its special qualities and possibilities were not then divined, because no technique existed by which they could be produced. It is, therefore, no wonder that in this country and in the Netherlands and elsewhere it was relegated to obscurity directly the spinet became known. Technique remained in a rude condition until about the time of Henry Purcell, when improved methods of fingering appear to have been first devised. We know, from public records, that the quilled instruments were early imported into this country. The Tudor family inherited Elizabeth Woodville's love of music, and we find Henry VIII. acquiring virginals, which, from the descriptions, may be classified as spinets, with one string to each key; double spinets or harpsichords, that is to say, spinets with two unisons, or strings to each key; and the sprightly spinet or clavicymbalum, which was monochord. The general appellation virginals, as applied to all quilled instruments, remained in use in England until the Commonwealth, and later. We know something about one of Henry VIII.'s virginal makers. He was Michael Menzator, of Venice, in the Netherlands. Menzator was also virginal maker to Cardinal Wolsey, and being evidently a man of great ability, he was, like Rubens and Parmigiani were afterwards, employed in diplomatic service. I have no doubt Italian spinets were also imported, such for instance as the beautiful instrument known as Queen Elizabeth's virginal, but I do not think they were made here before the later years of that queen's reign, or the beginning of that of James I. I have not, myself, met with English instruments older than the Restoration, unless it were the case and stand of a harpsichord at Knaik, made by Johannes Aard in 1602, that has been regarded and was shown in the Loon Collection of 1872 as of English make.

It has been said that Frescobaldi, an Italian composer, was the first to write specially for the spinet or harpsichord; the first part of his "*Toccate e Partite d'Intavolatura*," having been published at Rome in 1615. Frescobaldi was a contemporary of our own Orlando Gibbons. Now Gibbons, in association with William Byrd and John Bull, published the "*Parthenia*," of virginal music in 1611, and Byrd and Bull were older men than Gibbons, and had already been writing special virginal music for some years. We may, therefore, claim for England the first independent clavier composers. Byrd, Bull, and Gibbons were all three gentlemen of the Chapel Royal. Bull died at Antwerp—the fine portrait of him sent to last year's Albert Hall Exhibition from Oxford has made his handsome face familiar to many of those who visited and studied that collection. William Byrd was really the first. He was senior chorister of St. Paul's (old St. Paul's be it remembered) in 1554. He became attached to the

Chapel Royal in 1569, and enjoyed, with Thomas Tallis, a monopoly in printing music and vending music paper. We all know that "Non nobis Domine" is attributed to Byrd. I will pass on to the "Parthenia" (which was accounted as the first music ever printed for the virginals, although the recent Cotton Exhibition disposed of the accuracy of that statement), to play a highly interesting and beautiful "Gallardo" by him, and I will play it on a spinet such as he might have used himself. To represent the three contributors to the "Parthenia," I will continue with the "Consorts Jewell," by Dr. John Bull, and "The Lord of Salisbury, his Pavens," by Orlando Gibbons. The "Consorts Jewell," by the way, is from a Flemish MS., not the "Parthenia." This interesting, and in every way perfect spinet, is lent to me by Mr. John Mopant, of Brokenhurst Park, and I have had it tuned according to the so-called Unequal Temperament, which, in the sixteenth century, from the smoothness of certain chords in the more familiar keys, had prevailed over the earlier scholastic and harsher Pythagorean system. In the lower octaves I have employed the now obsolete short octave construction. In conformity with this, at that time, general practice, the lowest E key is tuned down to C, the F \sharp to D, and the G \sharp to E, making them fourths below the adjoining F, G, and A. I found I could not perform the pieces I have chosen without having recourse to this expedient, which is thereby justified. The instrument has, of course, lost in tone, through the inevitable deterioration incident to age. On the other hand, the effect of the pieces is likely to gain through the use of modern fingering, which ensures a more smooth and connected performance. The low pitch obligatory, however, with so old an instrument is a great drawback. The original pitch of these spinets may have been a semitone sharper than that we now call modern. I believe it was. During the Commonwealth, or it may have been in the reign of Charles I., a stronger spinet was adopted from Italy into England: the transverse spinet, in which the wrest-plank and tuning-pins were, as in the harpsichord, immediately above the keyboard. The oblong spinet, or true virginal, according to most authorities, was also about that time in favour; perhaps admitted from its Italian coffee shape and Flemish natural adornment, but, as the weaker instrument, it was bound to give way before the stronger transverse spinet and harpsichord. We now find many English makers, some, as Leesonians, who were also organ builders, others, as Howard, Keen, and the Hitchcocks, who were independent spinet and harpsichord makers—harpsicon, as they called it. They covered the period from the Restoration until Queen Anne. The French had also their noted spinet makers, who provided the instruments for

which Lullu, Charbonnières, and Couperin wrote their graceful works. By these composers the special graces of the singer, the *appoggiaturas*, *shakes*, *mordents*, and *turns* were transferred to the keyboard, and, to a certain extent, replaced the accent which these almost mechanical instruments could not respond to. From "*Lessons for the Harpsichord or Spinnet*," composed by Lullu, I will play an *Alemande*, and I will use a transverse spinet made by Thomas Hitchcock. After Thomas and his successor, John Hitchcock, there was no advance in spinet making; a deterioration ensued, consequent upon mere copying, and the desire which determines the fate of many musical instruments, to strain them to the quest for power to the other side of beauty of tone. To show how far at the Restoration the French taste for the graces had imposed itself upon this country, I will play a *Sarabande* and *Cello*, or *Gavotte*, from a suite by Henry Purcell, published by Mrs. Frances Purcell, his widow and executor, in 1695. I will play them upon a double keyboard harpsichord, made by André Ruckers, of Antwerp, an instrument of great beauty of tone, and showing how well founded was the reputation of the harpsichords of the Ruckers' family, that led to their being valued and preserved, as *Cremone* violins are nowadays. It may be that Purcell sometimes played upon such an instrument, as Ruckers' harpsichords were acquired by English amateurs, and several are still extant in this country, some of them more or less playable. This beautiful instrument, made in 1612, has been lent to me by General Hopkinson. I am able to show upon it, by the two keyboards, the alternation of loud and soft strains, much admired and used in Purcell's time, and as an echo effect, familiar to those who are acquainted with his anthems.

It is an easy transition from Purcell to Handel, and the *Minuetto*, with *Variations*, I will now play in an admirable specimen of Handel's treatment of the instrument. He wrote for the harpsichord as he did for the voice, with a perfect intuition of its capabilities. It is this that makes his clavier writing indispensable for the pianoforte student, in the sense that Scarlatti and J. S. Bach are indispensable; these three composers being the foundation on which pianoforte composition has been raised.

At the same time, neither Handel nor Bach despised the graces, as witness the elaboration of Handel's *Air in D minor* in the first collection of his harpsichord music, and the traditional embellishment of Bach's *Sarabande in G minor* in the *English Suite*; but these great men trusted such devices as what they really were, and not as the aim and end of clavier writing. I will play the illustration of Handel upon a fine *Stuck* harpsichord, lent to me, as well

as the Hitchcock spinet, by Messrs. Broadwood & Sons. I need hardly say here that Struck (properly Touched) was the founder of that firm. It was, however, due to the genius of an Italian, Domenico Scarlatti, a contemporary of Handel and Bach, and also of the great Forchhammer, Rameau, whose compositions time will not allow me to do more than refer to, to accomplish for the harpsichord what another great Italian, Niccolò Clementi, did afterwards for the pianoforte, namely, drive its proper effect apart from other instrumental or vocal suggestions. Scarlatti wrote, I believe, for the single keyboard harpsichord, because the double one was not made or was seen much in use in his native country. He made great use of a then novel feature in technique, but one that was known to J. S. Bach, who adopted it in one instance in the *gigue* of the *Partita* in B flat. I mean the crossing of the hands by which a third hand was as good as added to performance. It has been supposed by some, I will mention Moseholes, that this crossing of the hands in Scarlatti's harpsichord pieces did really signify, in some unexplained way, the use of two keyboards. I think the practice explains itself naturally upon a single keyboard better than it does upon two, and the prevalence of single keyboard harpsichords in Italy favours the conclusion that Scarlatti crossed his hands exactly as we now cross them in playing the pianoforte. It was different with Bach, he set the two keyboards of his harpsichord at equal power of tone, and interwove his passages, as is conspicuous in his thirty variations and the trills for two keyboards and pedals. I will play a sonata by Scarlatti on the lower keyboard with two unisons and octave of the Struck harpsichord. I believe the great originality and modern feeling of Scarlatti will need no further remark.

Johann Sebastian Bach composed much for the harpsichord and transcribed the *Vivalls Concertos* for harpsichord with pedals. But the clavierchord was the chief of his production. If we examine the forty-eight preludes and fugues it will not be difficult for those acquainted with both instruments to distinguish some of those composed for the one or the other. For instance, the first Prelude in the first collection in C was certainly inspired by the clavierchord, the Prelude in G \sharp major is so too surely a harpsichord piece. You will, perhaps, ask why the clavierchord, as an instrument, should have waited for Bach to be recognised as worthy to communicate a great composer's thoughts? I will tell you. After having remained for centuries a mere box of monochords, each pair or triplet of strings being once or twice fretted to produce the neighbouring semitones or whole tone, in Bach's early days it had been improved and extended so far as to give to each group of unison strings its own key

and taught to make the sound. By thus making the strings free from stopping, it became possible to tune the clavierchord in the then novel *Equal Temperament*, and thus allow each of the twelve keys in the octave, white or black, to become, at will, an independent keynote, no one subordinate to another in position or privilege of modulation. We know how Bach exulted himself of *equal temperament* for both clavierchord and harpsichord. In the next place the establishment of a rational finger technique had shown the way to a legitimate style of performance, without which the clavierchord could have no real interest or charm. To obtain the full vibrating tone of this most intimately expressive instrument, it was necessary that the player's finger and the key should be, for the time required, as it were indissolubly bound together. In point of fact, a good clavierchord player may be said to *feel the strings*, so close is their connection with the fingers. We can from this realize the importance of Bach's precept, written in 1793, that the player should, above all things, acquire a cantabile manner of performance. By this the whole keyboard technique became immeasurably raised. But the clavierchord still remained a weak instrument, and neither Bach nor his sons would have ventured to bring it before an audience. They would have turned to the harpsichord as a matter of course, and have resigned, although with regret, the intimate tender expression of the clavierchord. It was, perhaps, to graft expression upon the harpsichord that Bach busied himself with a Sentimental keyboard instrument, the *Lauten or Geigen-work*, a kind of keyboard harp or gurdy. His persistence in pursuing this idea may have caused him to overlook the possibilities for expression in the *pianoforte*, which was, at his time, a capable instrument, but was not much valued by him or his son, Carl Philipp Emanuel, who remained to the end of his days a clavierchord player.

I will conclude this paper by playing upon a good German clavierchord that was once Carl Engel's, and is lent to me by Mr. Herbert Downman, a composition of all others representative of the instrument—I mean the "*Fantasia Composita*." All that can be said about Bach and the clavierchord is epitomized in this extraordinary work. I will only further remark that the peculiar tone of the clavierchord requires from the audience some concentration of the senses of hearing; after the first few bars all becomes clear.

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, there devolves upon me to-day, first of all, the thing which, of all others, I am sure you will expect to hear done on this occasion, that is, that I should be allowed to present, in your name, the grateful thanks of this Association, and of this meeting, to Mr. Hopkins for his most able and interesting paper. We might indeed learn many things from such a paper as this. It might be pardonable if, as Englishmen, we remind ourselves—we do not do this sort of thing too often—that our country, at the time of Byrd and the other two composers forming the trio with which the illustrations of this paper began, was able to hold its own in the culture of the art which we praise. But we also learn other things from listening to, or studying, the works of so remote a period. We see that their effects came, in part, from the imperfections of the time in which they were written; an attentive listener is not slow to notice how the tonal effects are partly deducible from the modern scale, or partly also from the scale which preceded, which we call, for the moment, the church mode, and many an effect strange to our modern ears was thoroughly compatible with the existing state of the art. If for no other reason than that we can learn from these compositions to notice the transition from the mediæval music to the modern tonality, and their occasional presentment is most valuable. With regard to the quality of the instruments themselves too, I think we can feel that beauty of tone does not exist in a heavy hammer or a thick string. Surely some of our modern pianoforte makers tend to forget this. Are we not losing something in beauty of tone in acquiring power? Of course, these things, like the culture of the instrument of the time being, and the growth of the technique necessary to produce a composer's work, all hang together. We demand, at this time, a powerful pianoforte, because we build concert halls of monstrous proportions, and so we demand a touch on the part of the pianoforte player something akin to the old sledge hammer, with which the old organs were beaten. I must not detain you longer; others, no doubt, will feel inclined to offer remarks on this occasion, and I will conclude by desiring you to hold up your hands for a cordial vote of thanks to Mr. Hopkins.

MR. W. H. CRYMMAE.—Dr. Monk has referred particularly to the tone and quality of these instruments, and I would remind you that while listening to them we must not forget their age. I take it that when that Schuck was first made, it was at least five or six times as powerful as it is now, and the same may be said of the Ruckert harpsichord. Think what a pianoforte is likely to be like in two hundred

years' time. Some of us who may have practised five finger exercises on our grandmother's pianoforte will remember what a tinkling cybal it was, and, therefore, due allowance must be made in listening to those old instruments; it struck me how beautifully full they must have been, and I seem to realise an orchestral effect which you do not even get in a modern pianoforte. There are certain peculiarities, that little twang which we moderns are not accustomed to, and, therefore, it sounds somewhat strange to us, but I have no doubt that to our forefathers the tone was extremely pleasant, and no doubt it is like the taste of olives, it is to some extent a matter of habit; but you only require to get accustomed to them to like them. It is really gratifying to think that when we want literature for the old instruments we must at all events search the records of our own country for it. The music of Dr. Bull, of which I am sorry to say we have but little in existence, did originally pervade not only England, but also the Netherlands, and I suspect the piece played by Mr. Hipkens was probably from a Flemish MS., not a Dutch one as he stated. All the MSS. I have seen of Dr. Bull, or nearly the whole of them, are Flemish, and I can say this, too, from my own knowledge and research in the matter, that Bull, when he went across to Antwerp and settled there, becoming the organist of the cathedral, became the master also of several organists in that place, and doubtless introduced the kind of music which we now hear. He wrote for the spirit and virginals. Some few years ago a large number of volumes were palmed off on the credulous of England and other nations as written by Bull himself in his own hand, amongst them a volume which has disappeared with the so-called "God save the King" in it. But those volumes I know from my own investigation belonged originally to Dr. Pepusch, afterwards became part of the Library of Ward, of Gresham College, and eventually of Dr. Kächeler's; one of those in question I have proved from internal evidence was in the handwriting of a most distinguished pupil of Bull's, Gilbert de Meunier, the organist of one of the churches in Antwerp. We have lately had a distinguished pianist delighting the musical world of art by giving a series of most interesting historical recitals, and I was delighted the other day to see the programme performed in Leipzig, the first programme performed by him commenced with our dear old Byrde and Bull. Now music, of course, is not to be in any sense shut up in a box; it does not belong to Englishmen or Germans or Frenchmen; music, if it is anything, if it has any distinguishing feature, it is that it is cosmopolitan, but at the same time it is very delightful to find that there are so many evidences, not only in connection

with the harpsichord and spinet music, but with other literature, that in those early days the musicians of England found their works fully appreciated, not only in this country, but in the musical countries on the Continent. I will not detain you any longer. I have been extremely interested in this paper. We might stop here for many hours to speak about it. I feel very glad to have had this opportunity of being present and hearing this very interesting paper and these very fine performances on these very difficult instruments.

Mr. Hiram proposed a vote of thanks to Professor Monk who had so ably filled the chair, which was carried unanimously.



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